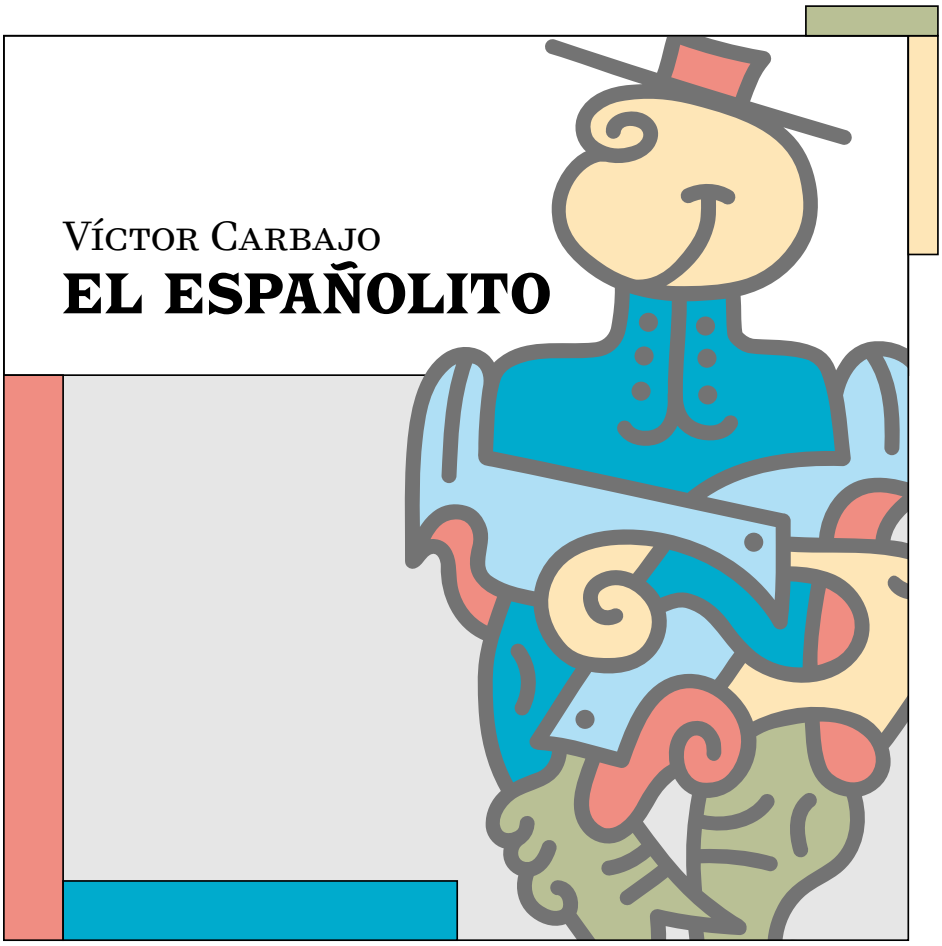


Víctor Carbajo

EL ESPAÑOLITO

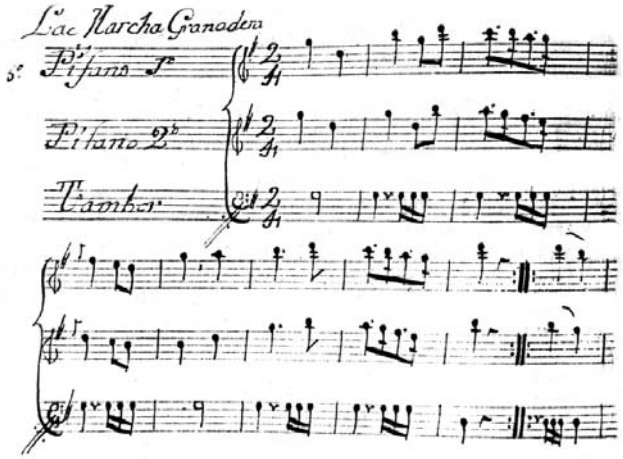
PRÓLOGO

Las variaciones que presento aquí están basadas en una de las melodías más arraigadas en la cultura española: la *Marcha Real Española*; antiguamente llamada *Marcha Granadera*, *de Honor*, *Oficial* o *Nacional*, y en el día de escribir esta obra *Himno Nacional*.

Su historia y orígenes son muy poco conocidos, pues ni siquiera se sabe con veracidad el nombre de su compositor. Hay, entre varias, dos posibles autorías; una la atribuye al Rey de Prusia Federico II el Grande (1712-1786) y la otra a Manuel Espinosa de los Monteros (1729-1810).

Es sabido que Federico II el Grande compuso no solo marchas militares, sino también sonatas para flauta y clavecín; de hecho cuando el monarca recibió en audiencia de despedida a su vuelta a Madrid al embajador de España don Pedro Abarca de Bolea, conde de Aranda (1718-1799), le dijo estas palabras: «Tomad, señor ministro, esta marcha militar, que tenía destinada para honrar a mi persona». No tenemos constancia documental de esto, siendo la tradición lo único en que se basa esta teoría de paternidad federiquiana.

Lo que sí conocemos es un manuscrito español, de 1761, que la contiene. El título del documento es: «Libro de la Ordenanza de los Toques de Pífanos y Tambores que se tocan Nuevamente en la Ynfantª Española Compuestos por Dⁿ Manuel Espinosa 1761» y se conserva en la Sección de Música de la Biblioteca Nacional de España: «Manuel Espinosa: Libro de Toques de Pífanos y Tambores. M. 2791. Pap., 28 fols., 16,7 × 24,1 cm., 6 pautados, 1761.»; reproducimos aquí la página donde aparece la Marcha.



Como quiera que sea, el Rey de España Carlos III firmó el 3 de septiembre de 1770 un decreto por el que esta marcha militar se declaraba la *Marcha de Honor Española*.

Esta Marcha Real ha arraigado de tal modo entre nosotros, sus notas majestuosas y sencillas son tan adecuadas a la expresión de la realeza, que ni aun en las épocas de mayores turbulencias revolucionarias pudo ser desterrada por completo, ni menos sustituida. Tanto es así que en el año 1870, cuando subió al trono Amadeo de Saboya, el General Prim abrió un concurso para premiar y adoptar otro himno nacional; pero a pesar de que se presentaron 447 composiciones, ninguna obtuvo el premio.

En 1937 Francisco Franco la declaró *Himno Nacional* por decreto, y desde entonces se usa como tal, aunque el decreto no determinaba cuál es la forma y texto que, como Himno, ha de revestir esta Marcha.

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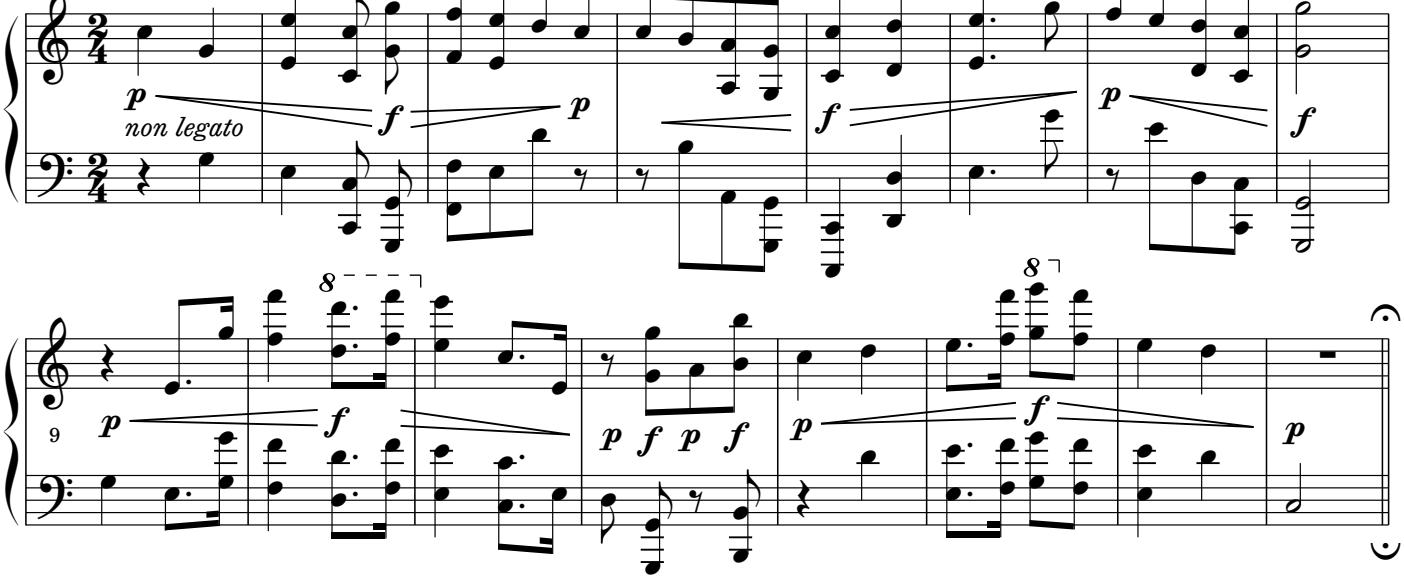
EL ESPAÑOLITO

(THE LITTLE SPANIARD)

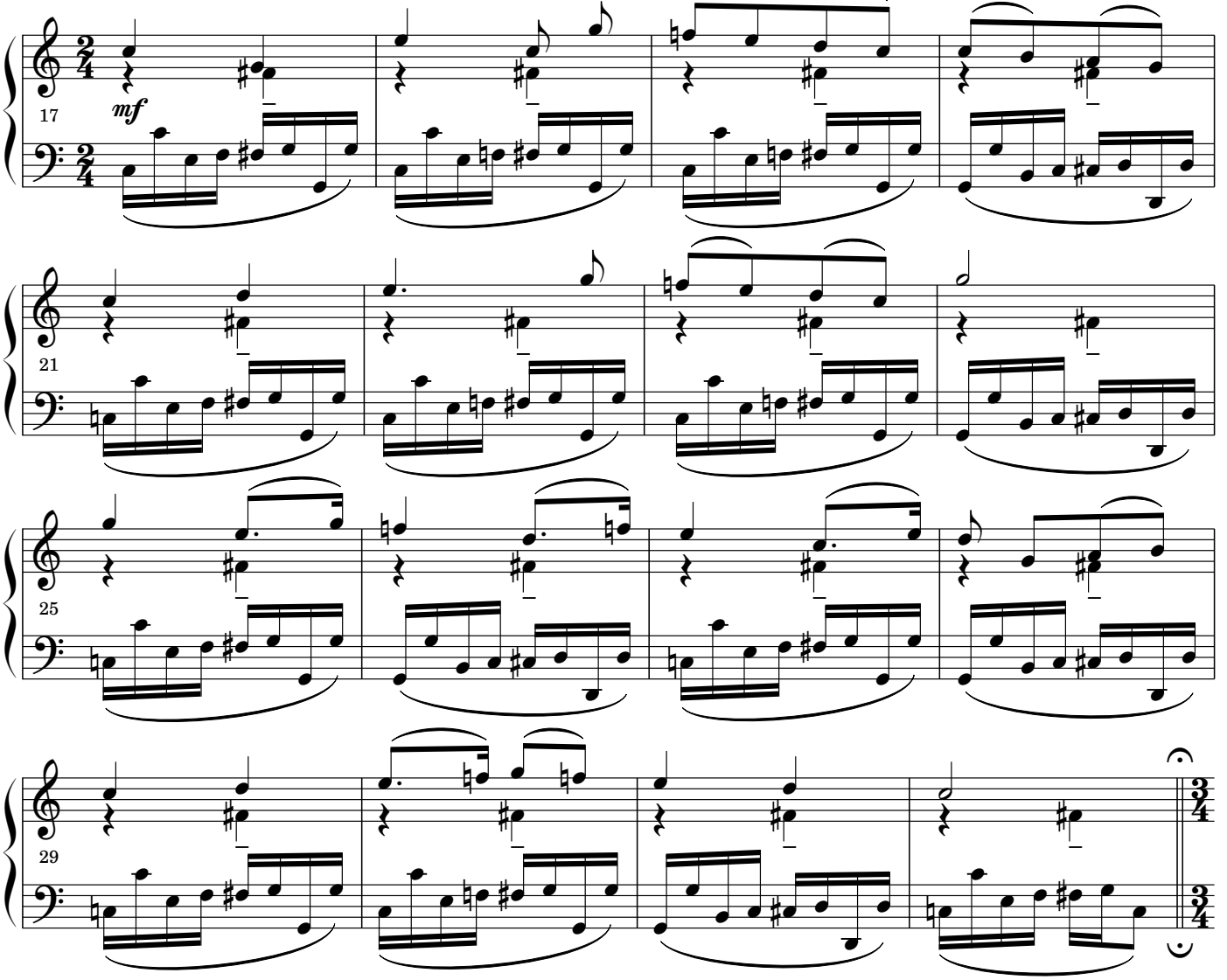
60 Variations for Piano on the “Marcha Real Española”

Var. 1. Density ♩ = 90

VÍCTOR CARBAJO



Var. 2. Boogie-Boogie Claxon ♩ = 130



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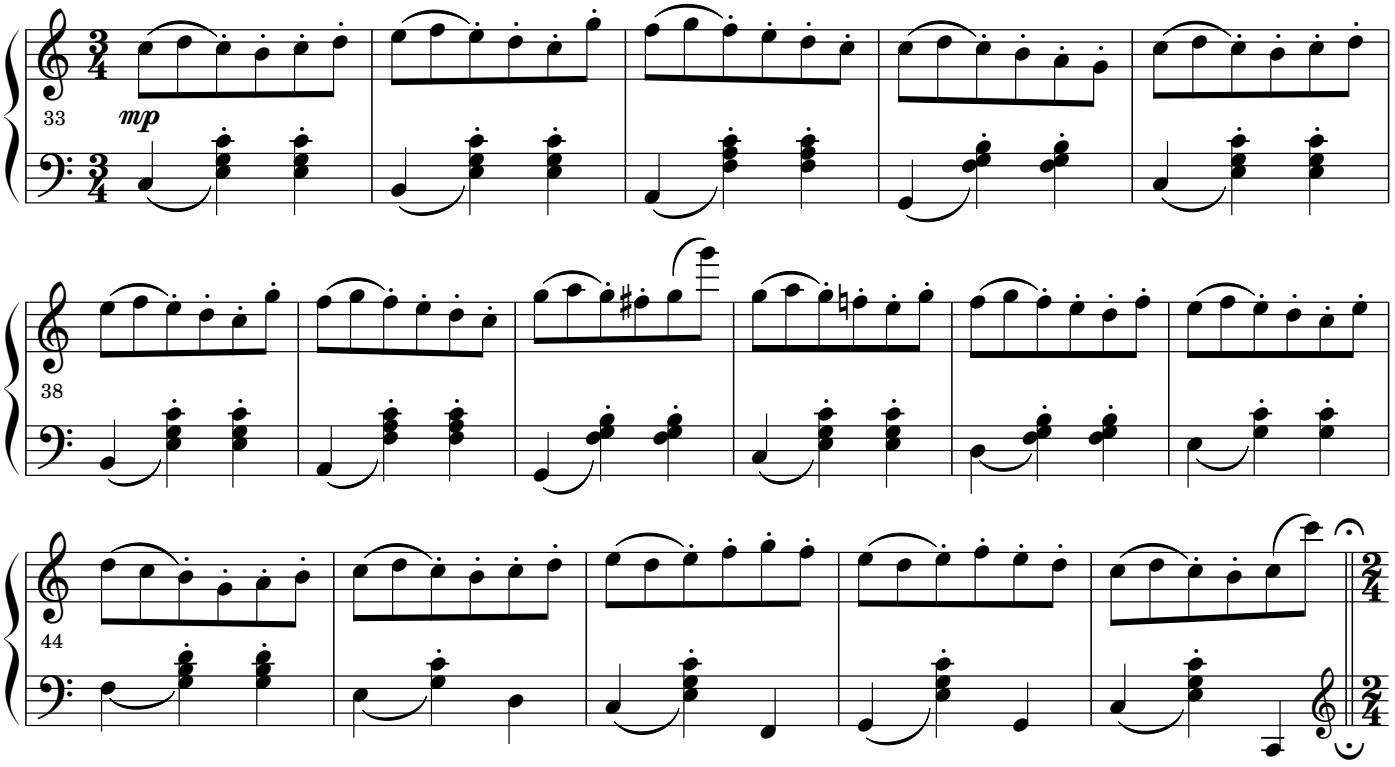
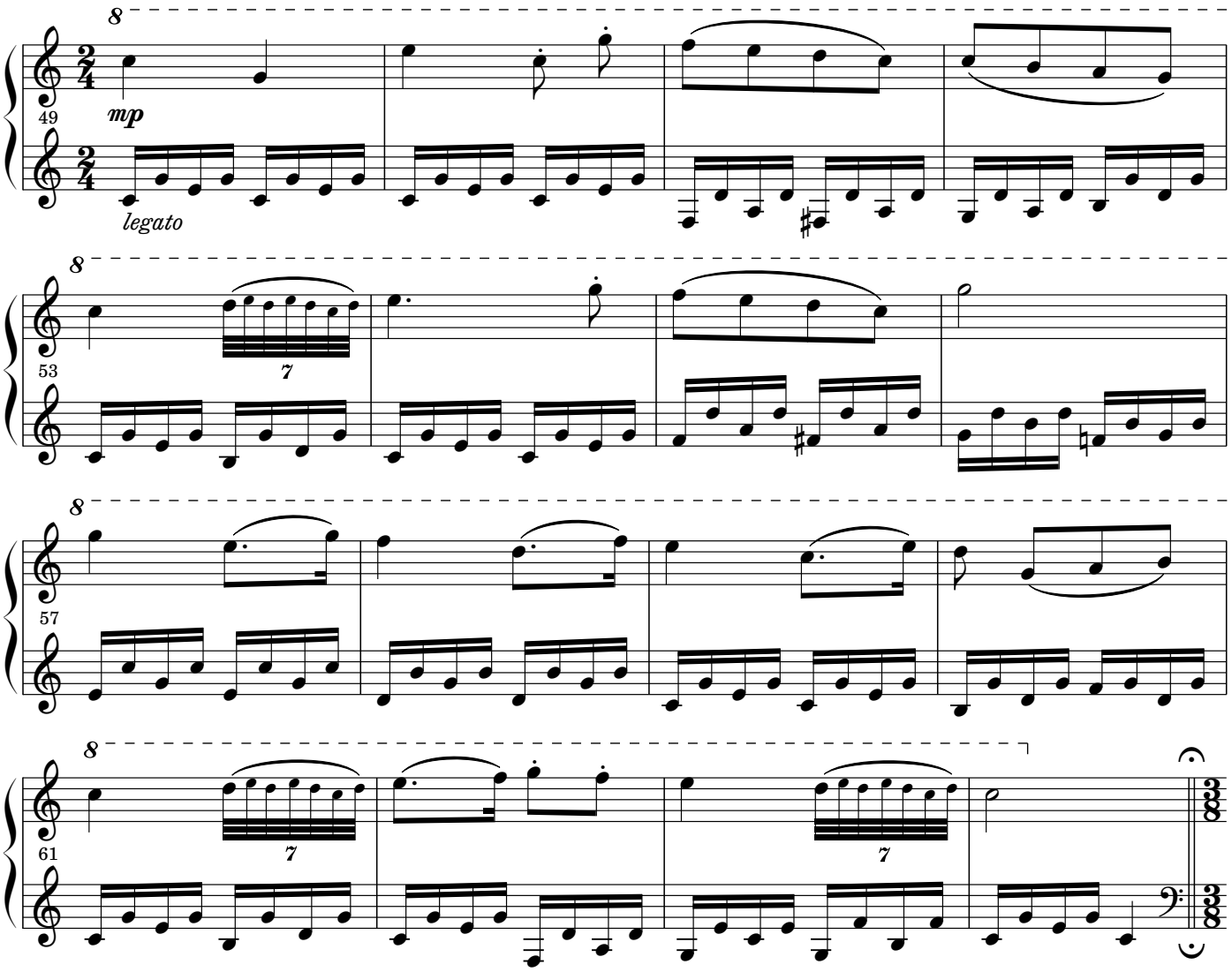
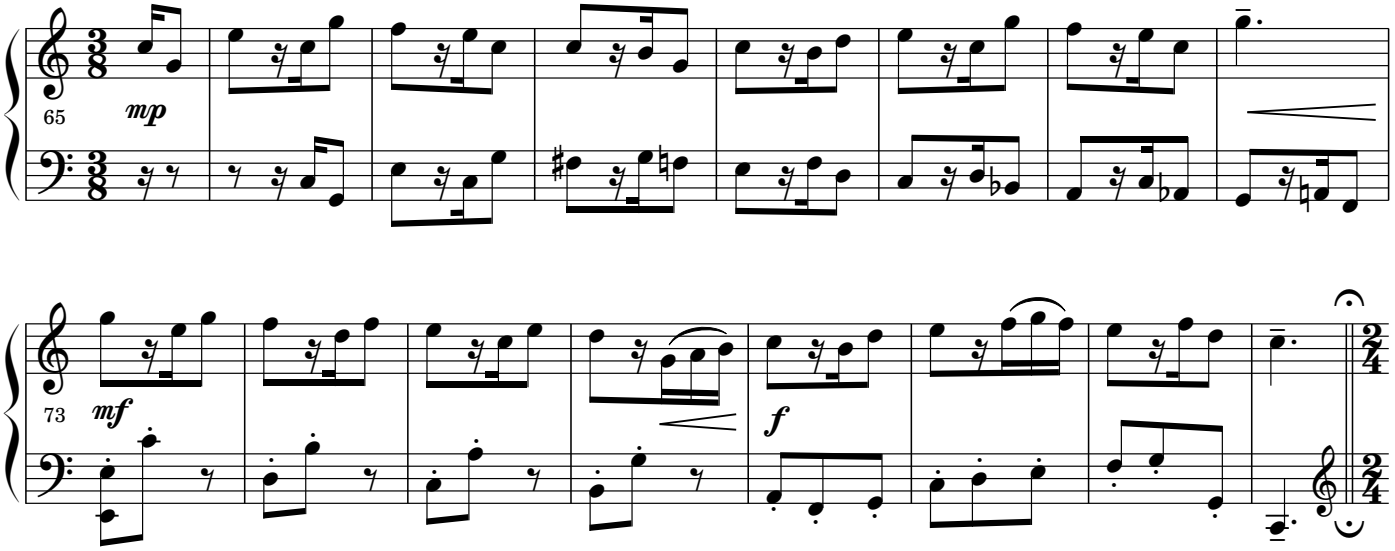
Var. 3. Danza Alemana (GERMAN DANCE) ♩ = 160



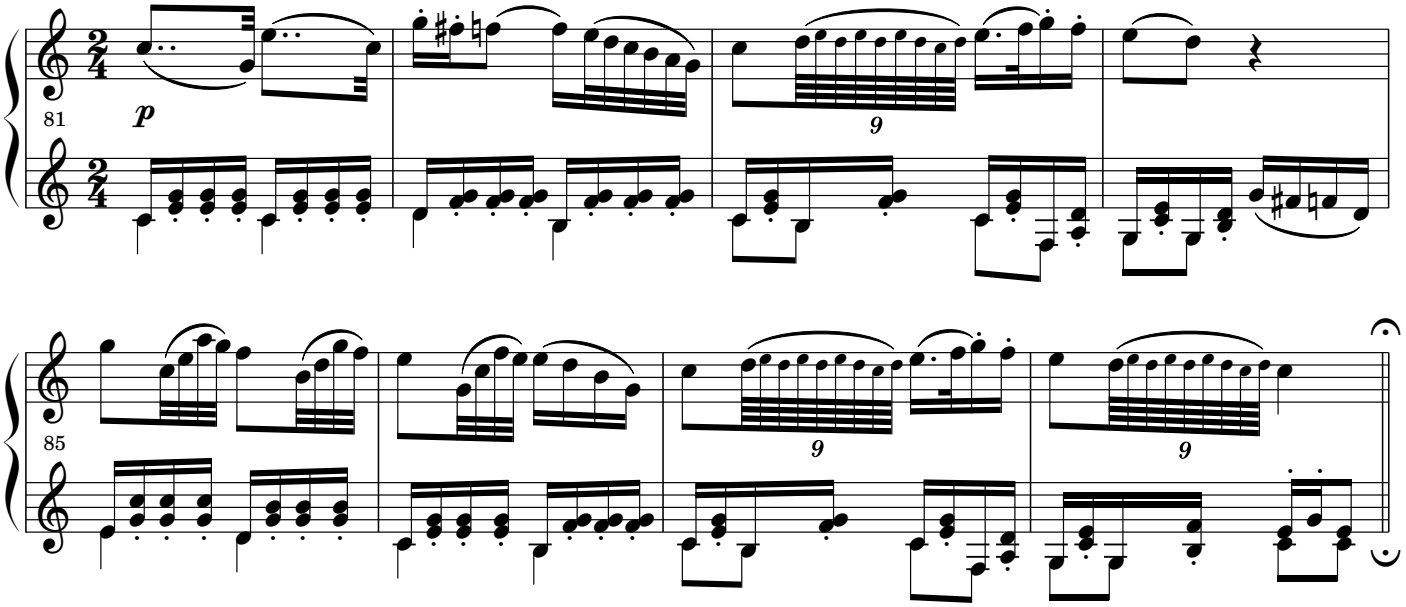
Var. 4. Mozart Allegro ♩ = 130



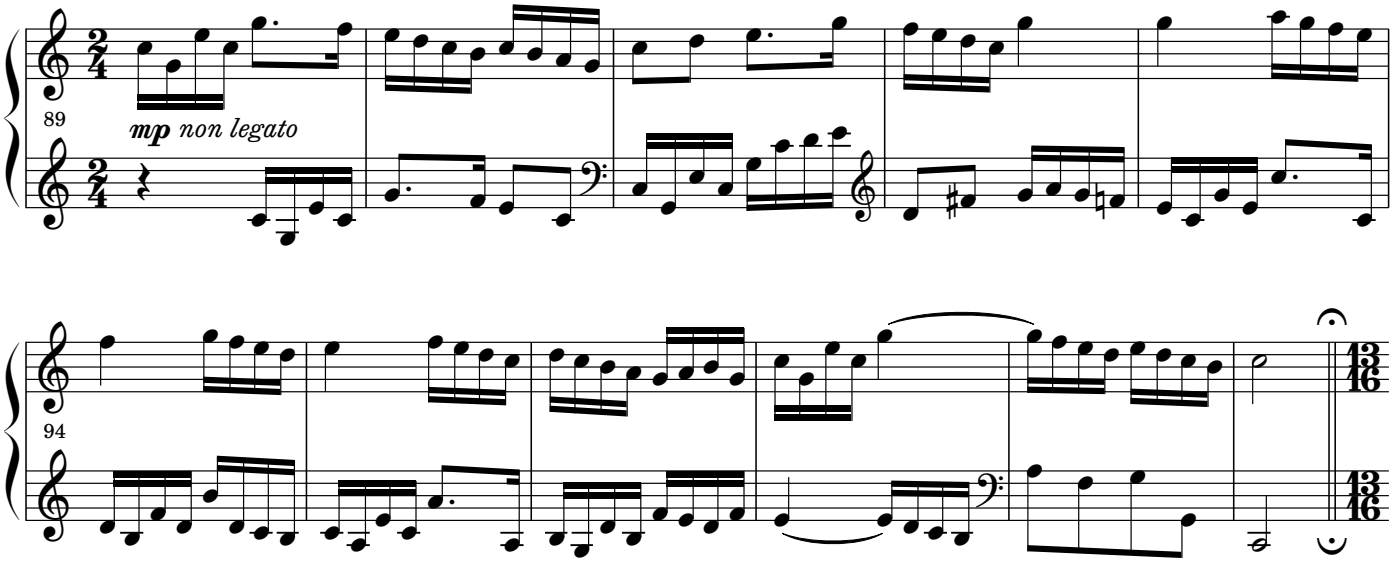
Var. 5. Giga ♪ = 220



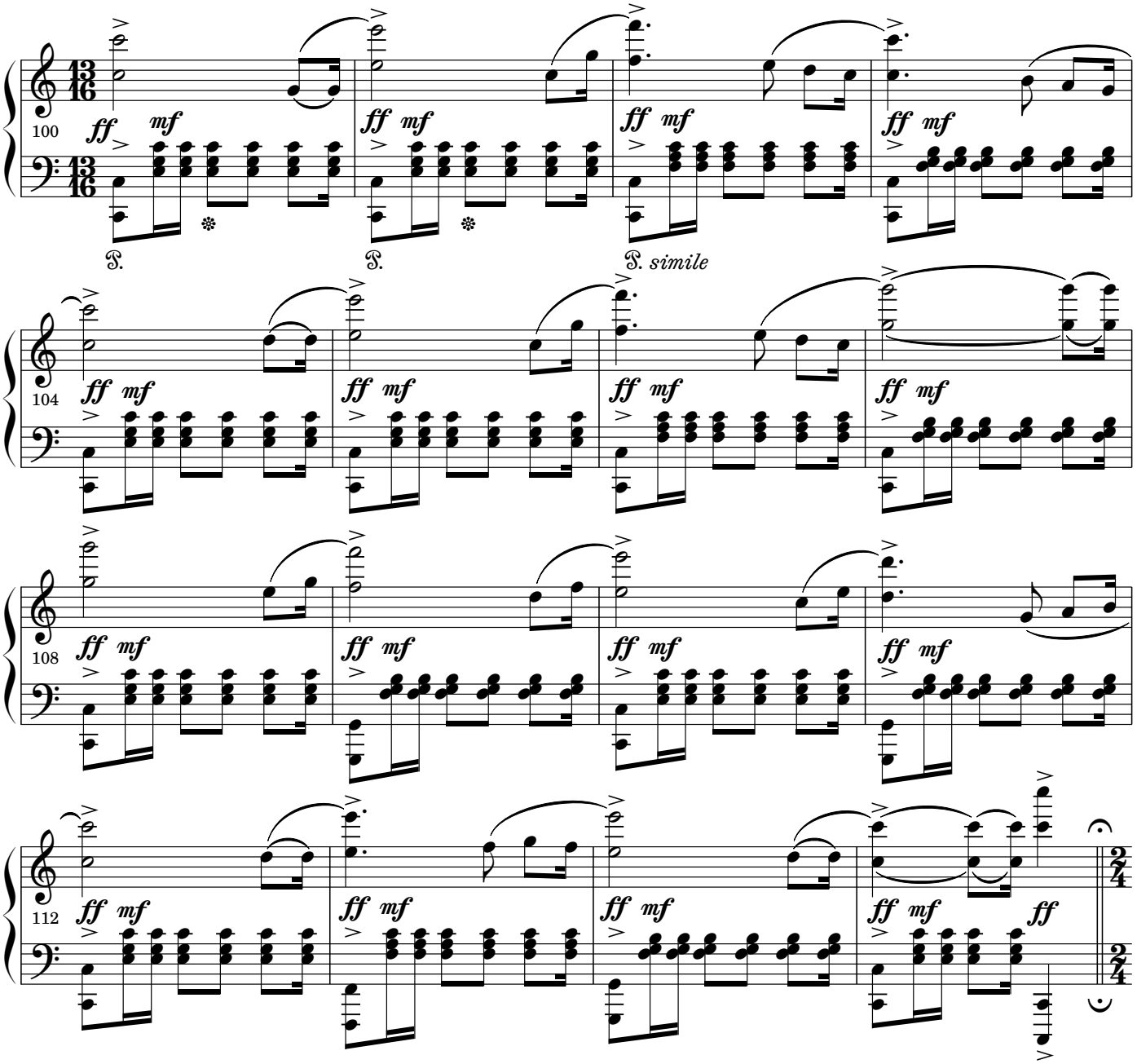
Var. 6. Mozart Lento ♩ = 40



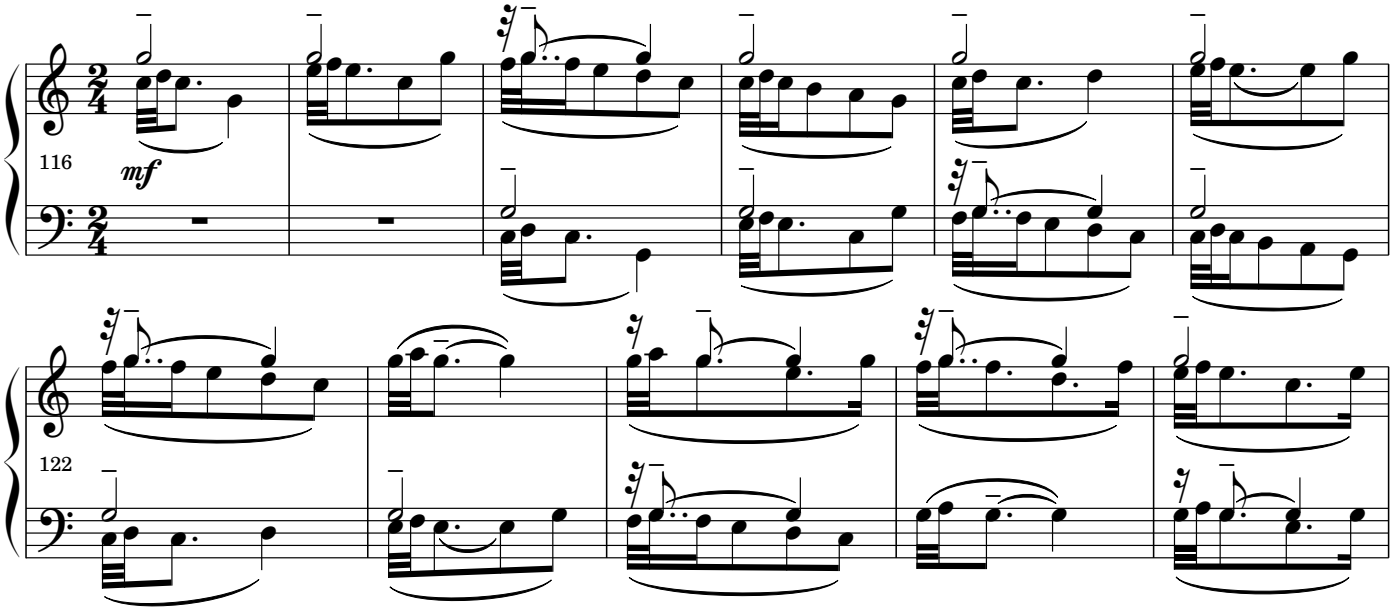
Var. 7. Invención (INVENTION) ♩ = 110

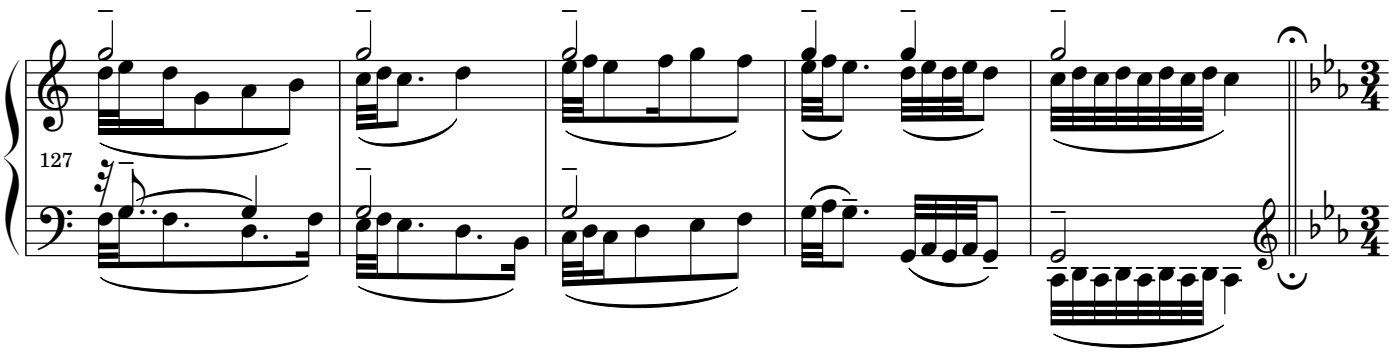


Var. 8. Polonesa Coja (LIMPING POLONAISE) ♩ = 100

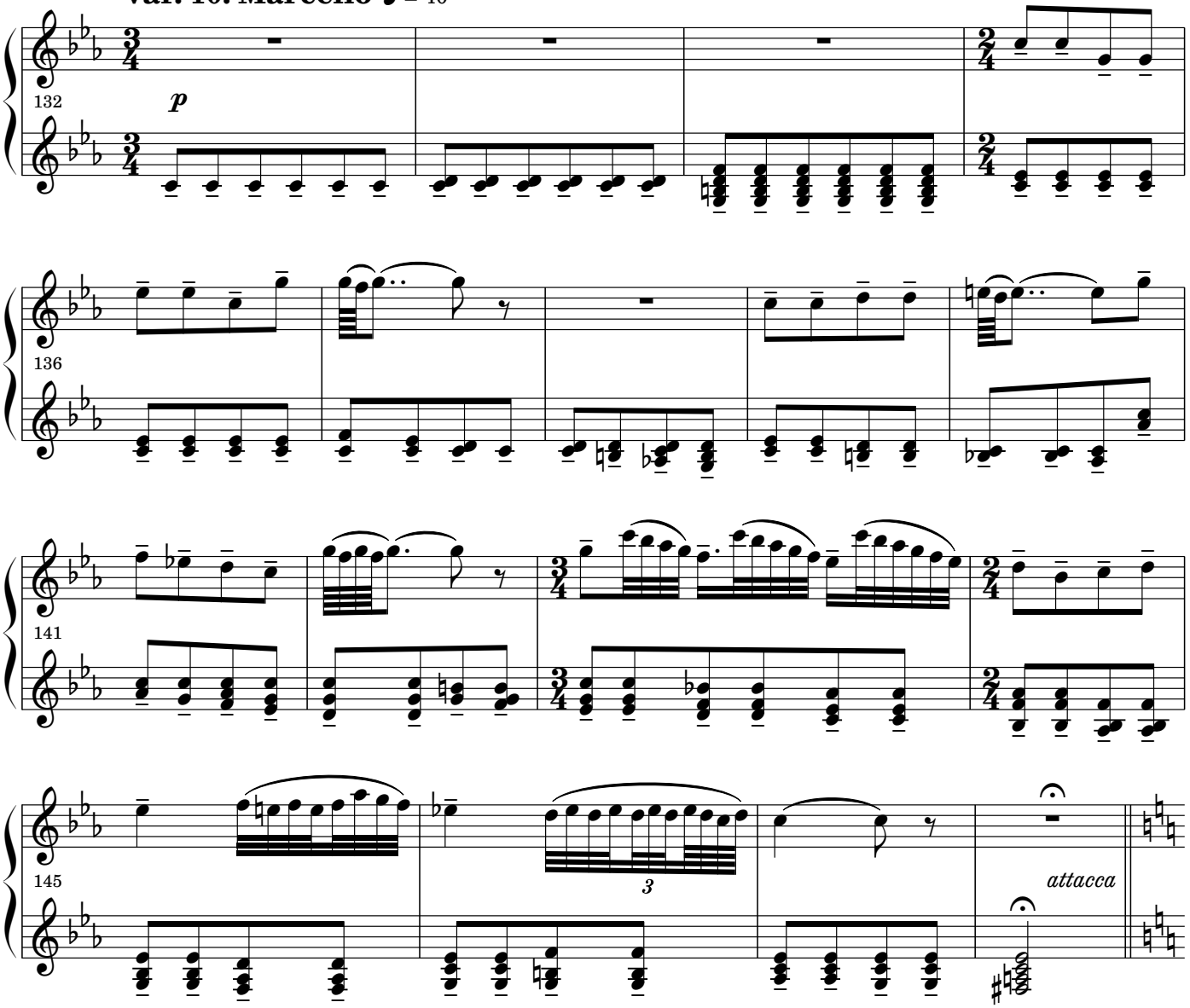


Var. 9. Canon & Couperin ♩ = 100

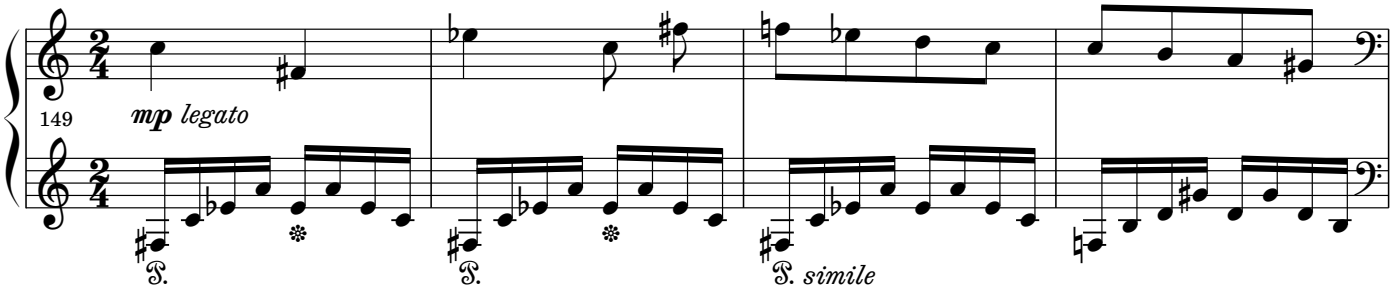


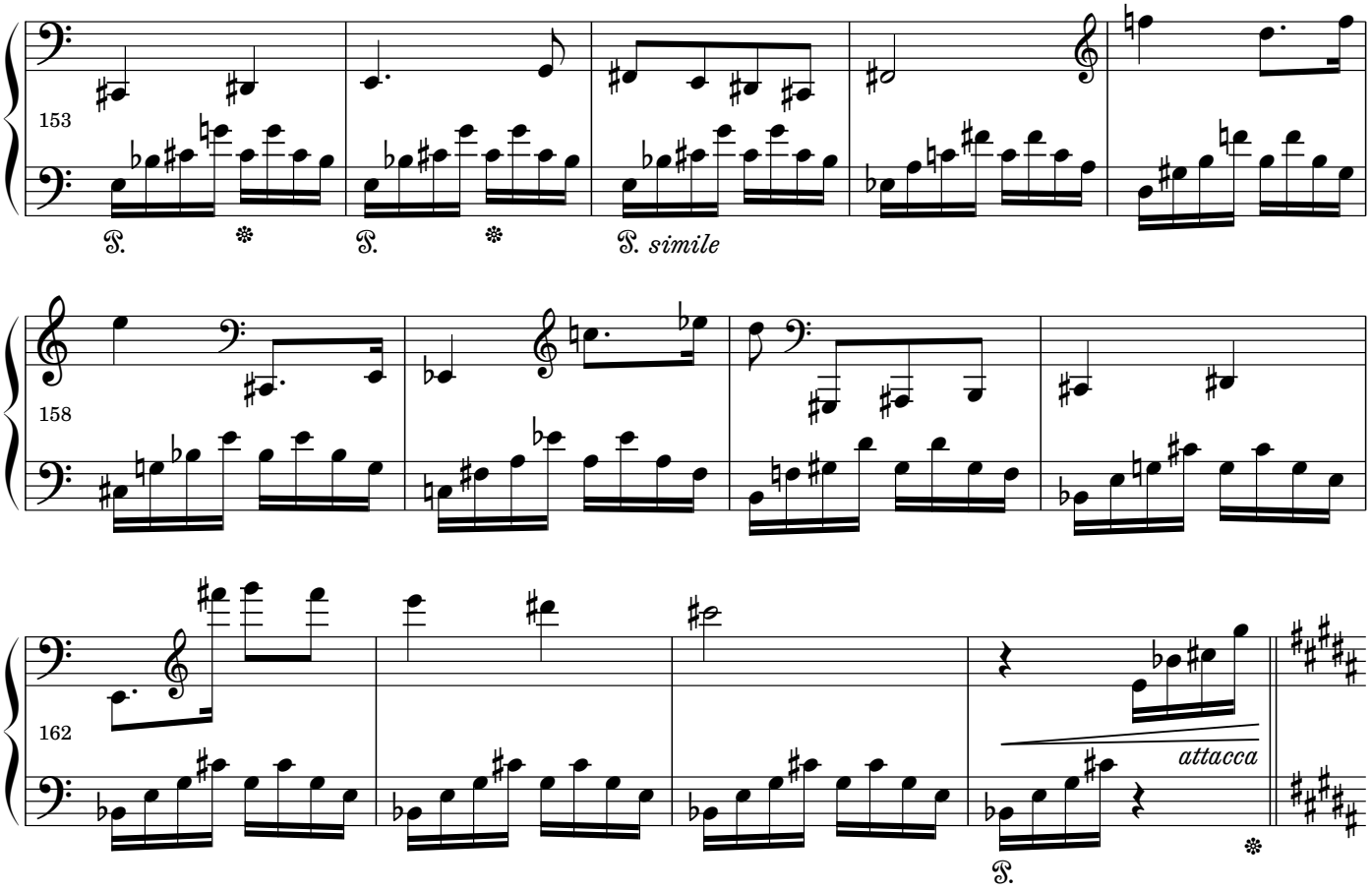


Var. 10. Marcello ♩ = 40

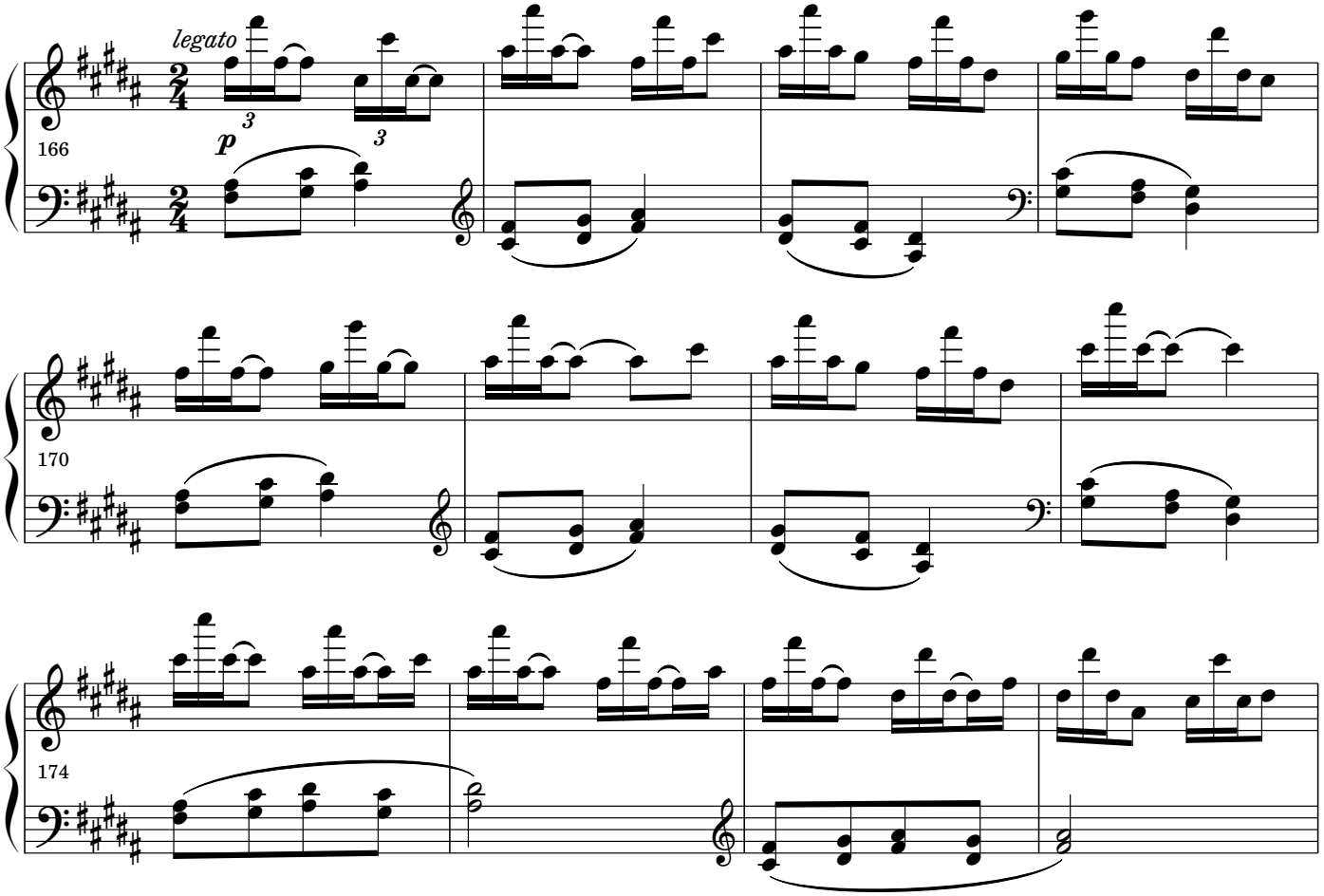


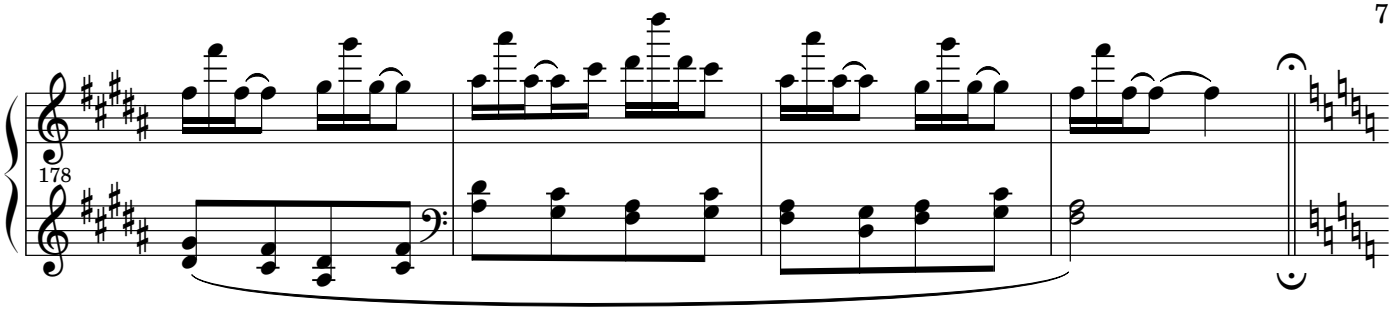
Var. 11. Disminuidos (DIMINISHED CHORDS) ♩ = 110



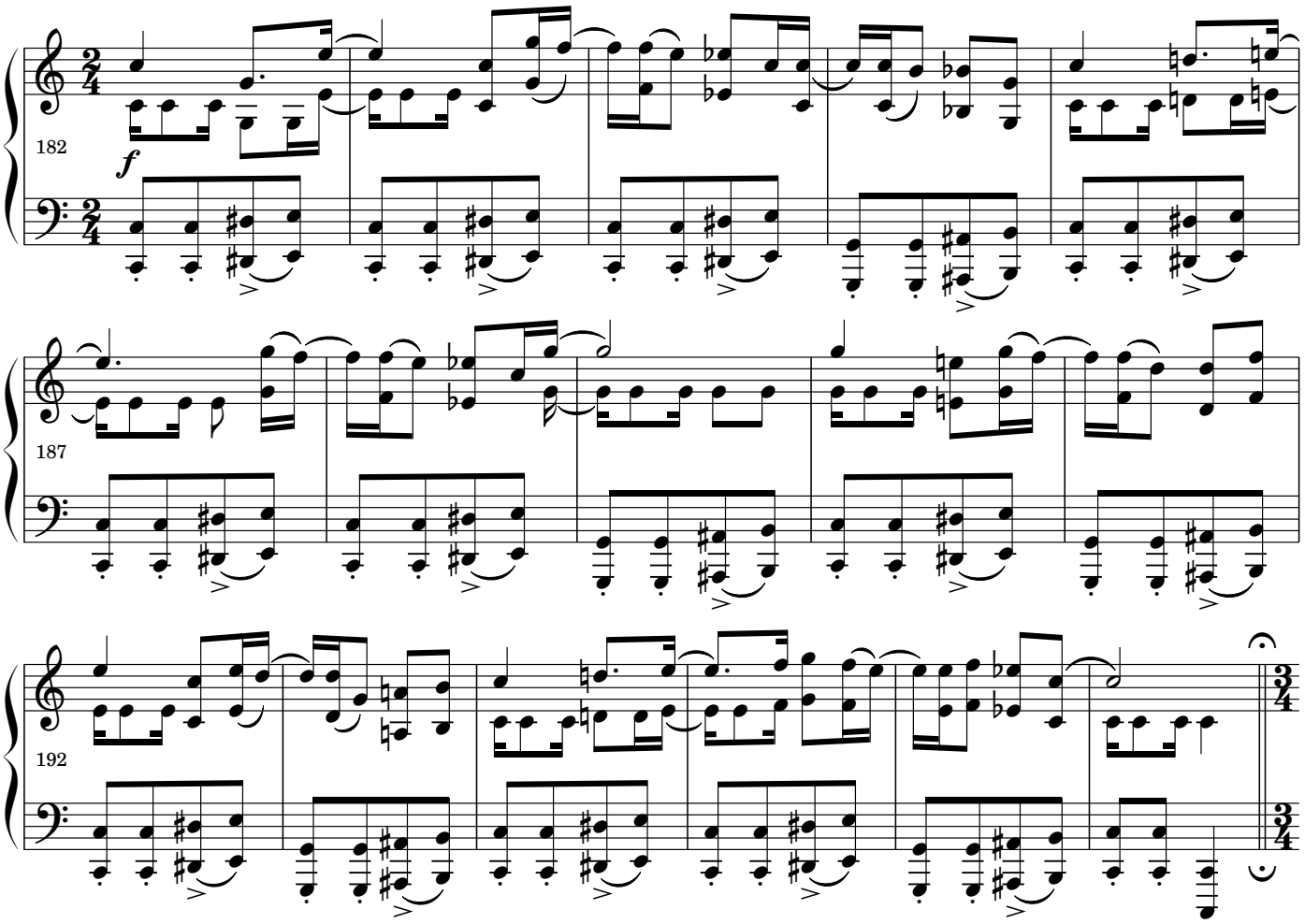


Var. 12. Chino (CHINESE) ♩ = 90

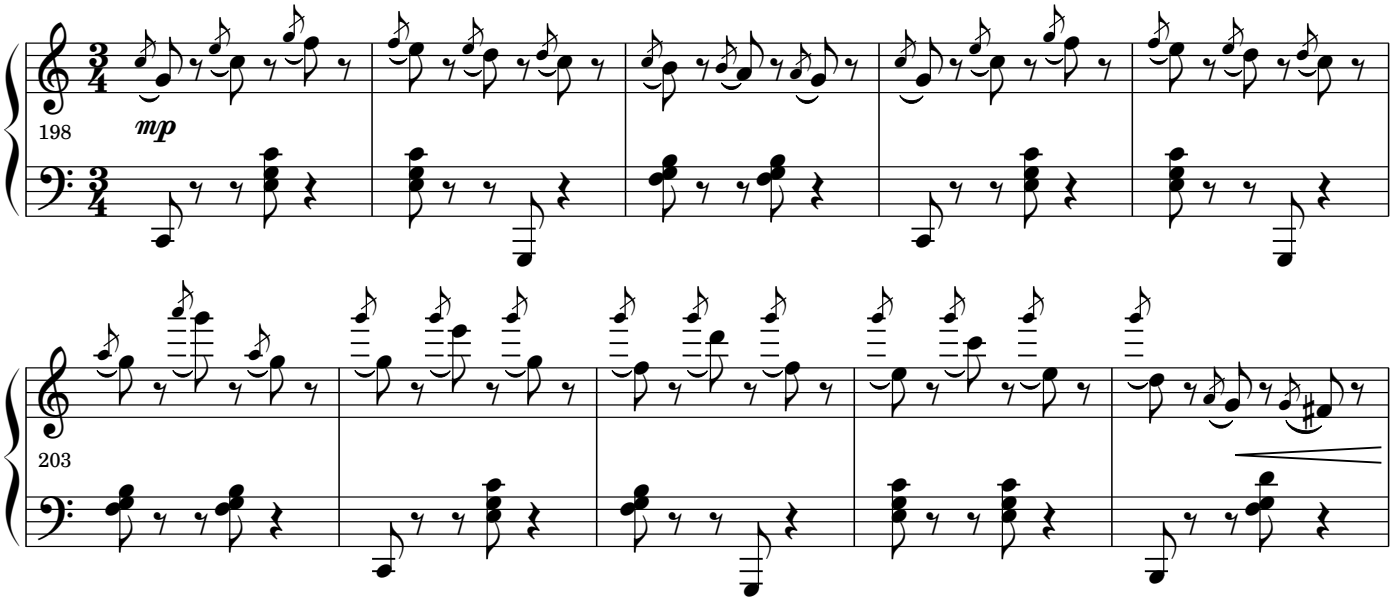


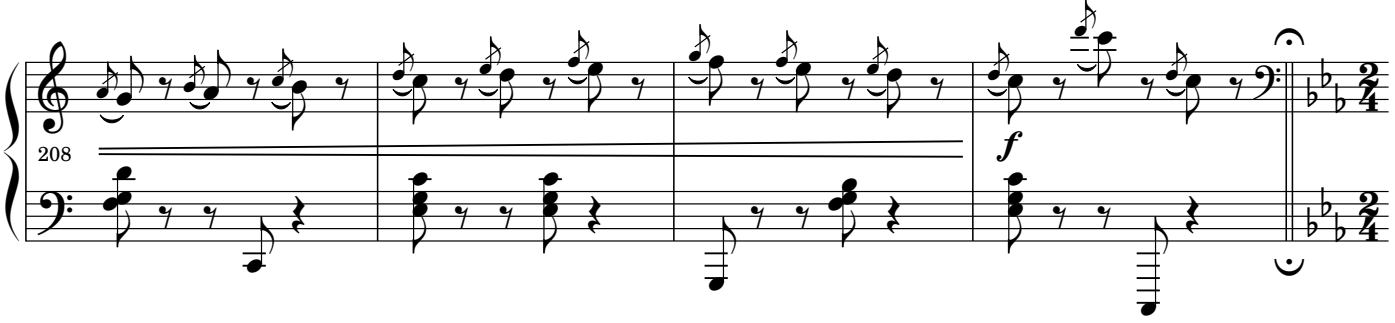


Var. 13. Rock & Roll ♩ = 120

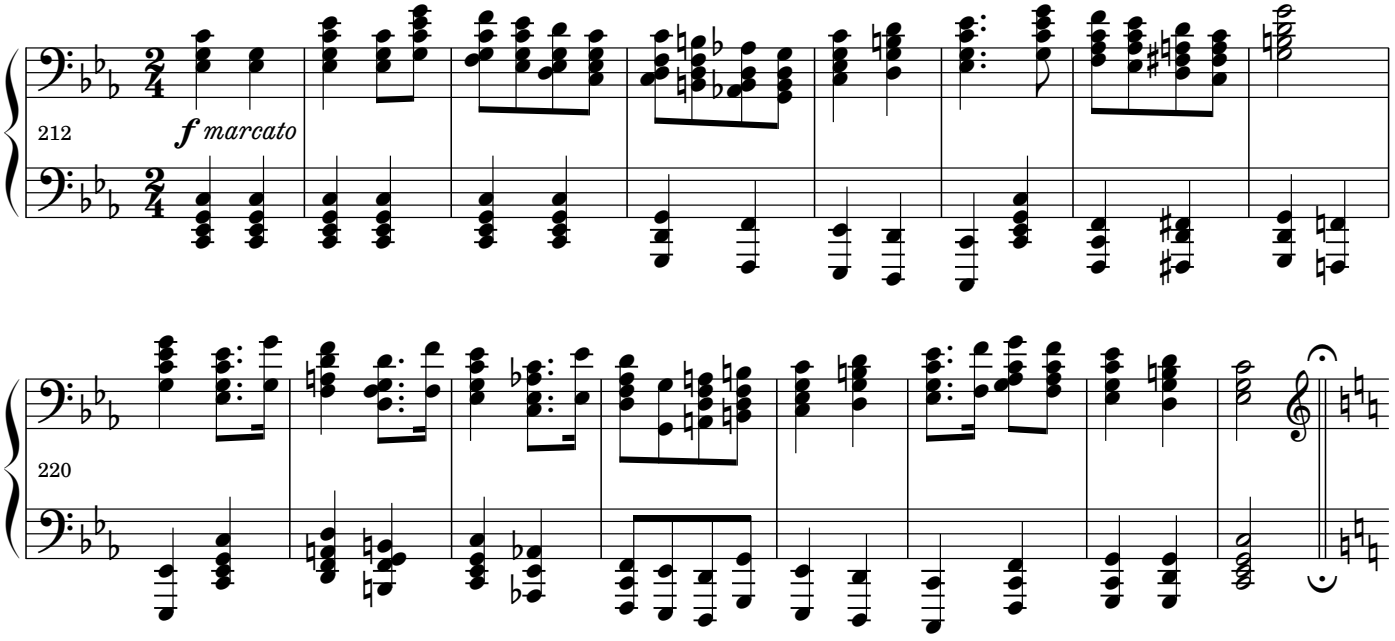


Var. 14. Letras Danzantes (DANCING LETTERS) ♩ = 200

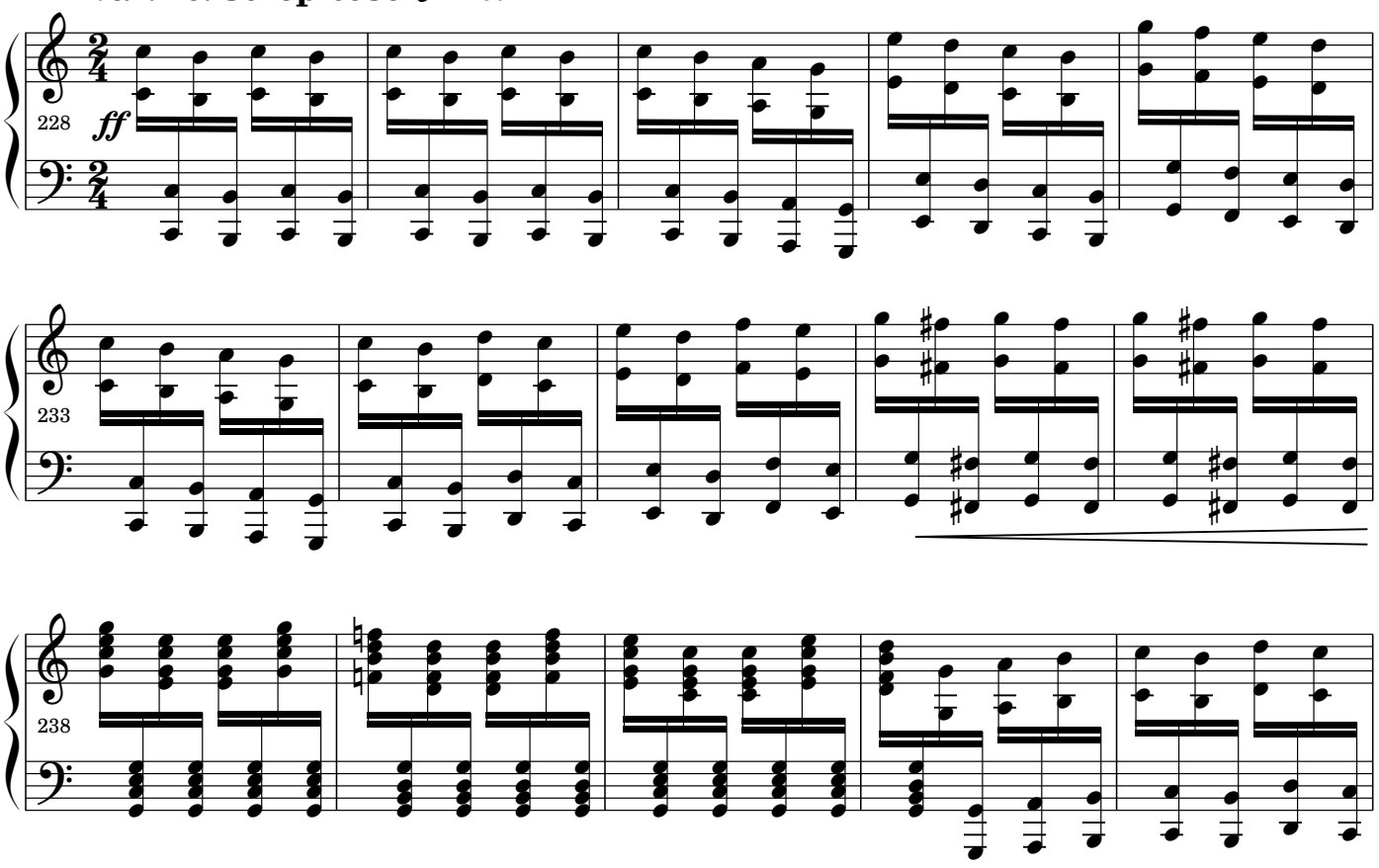


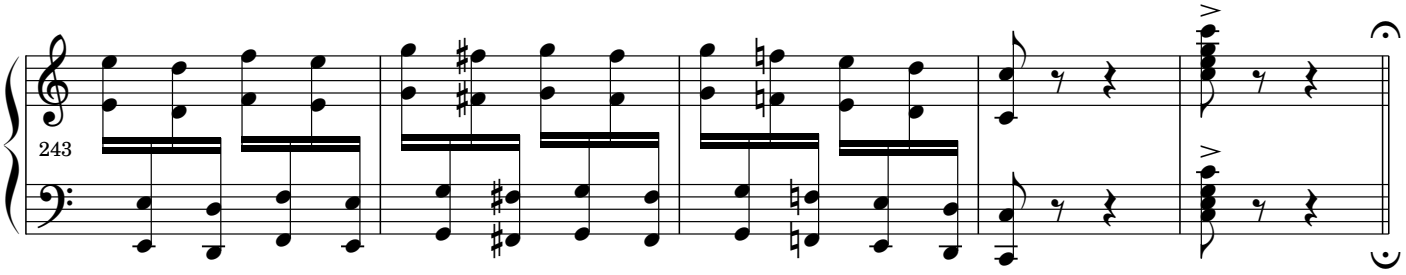


Var. 15. Beethoven Patético (PATHETIC BEETHOVEN) ♩ = 50

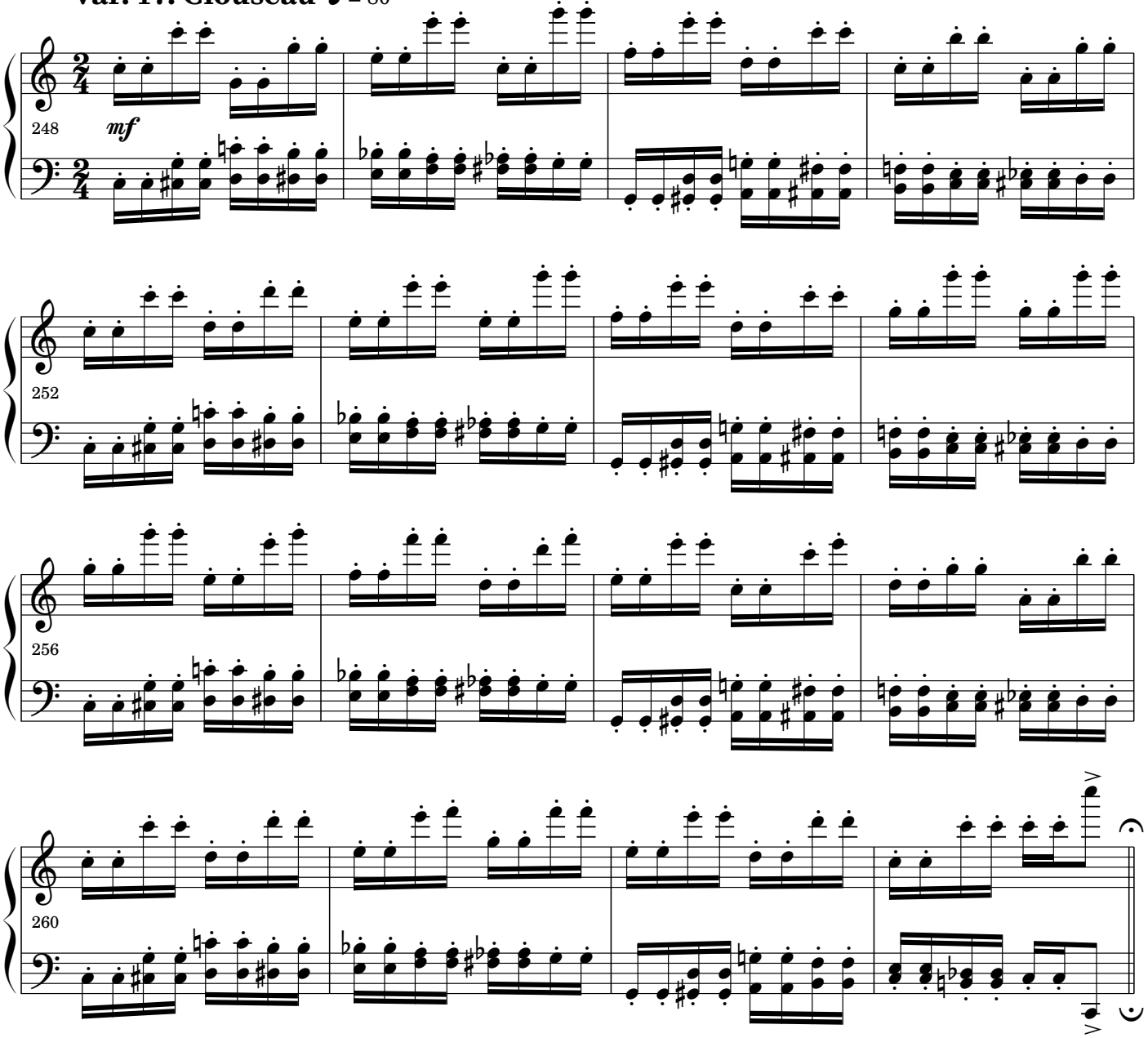


Var. 16. Strepitoso ♩ = 160

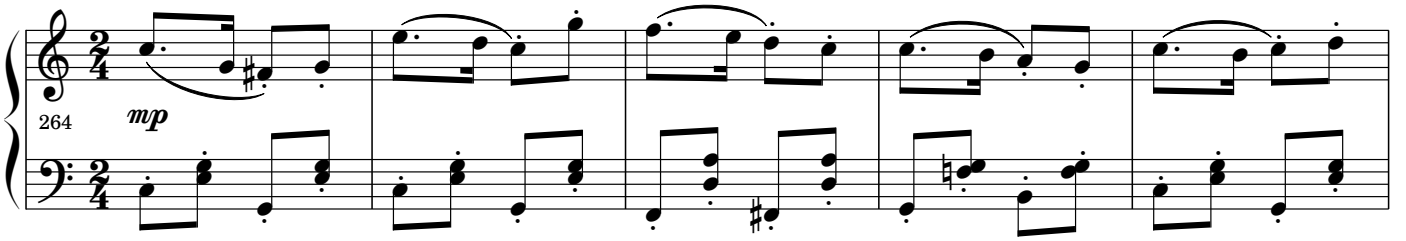


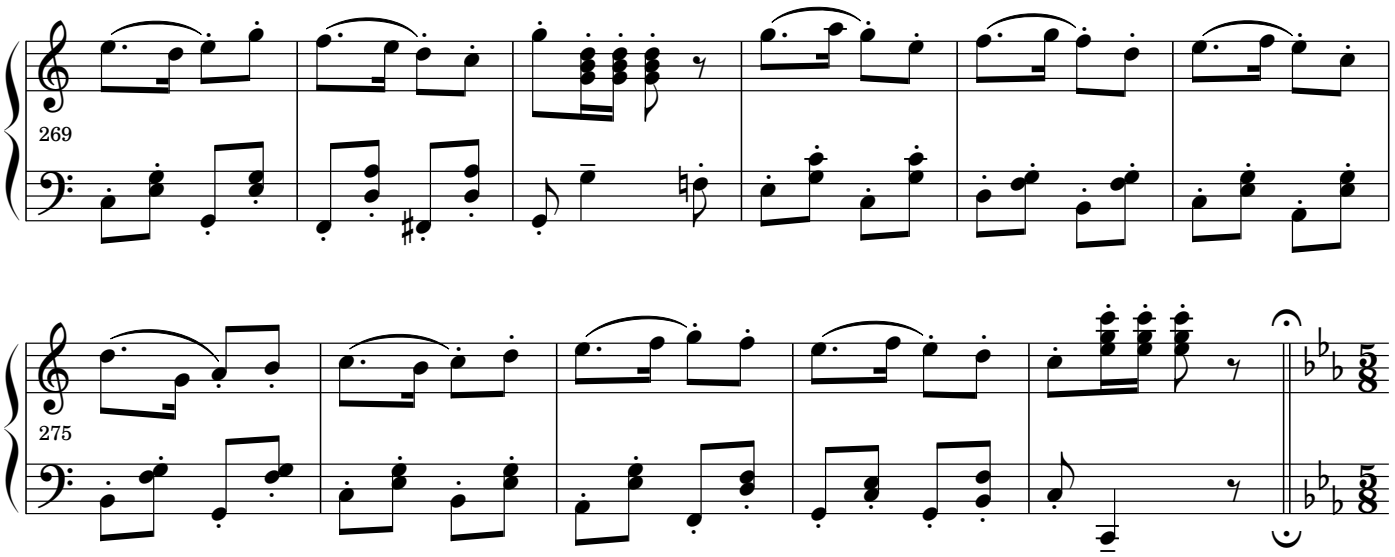


Var. 17. Clouseau ♩ = 80

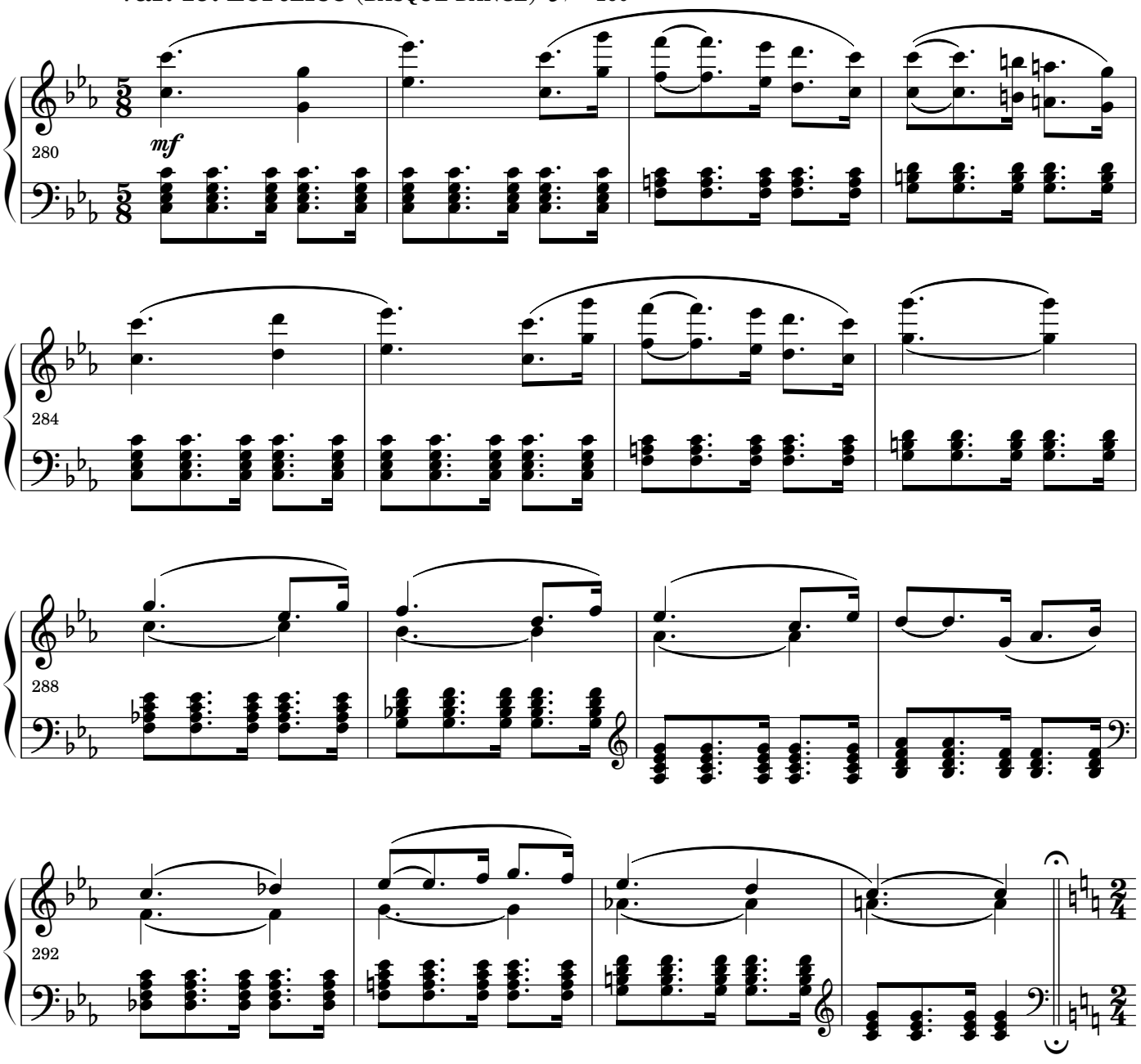


Var. 18. Polka ♩ = 150

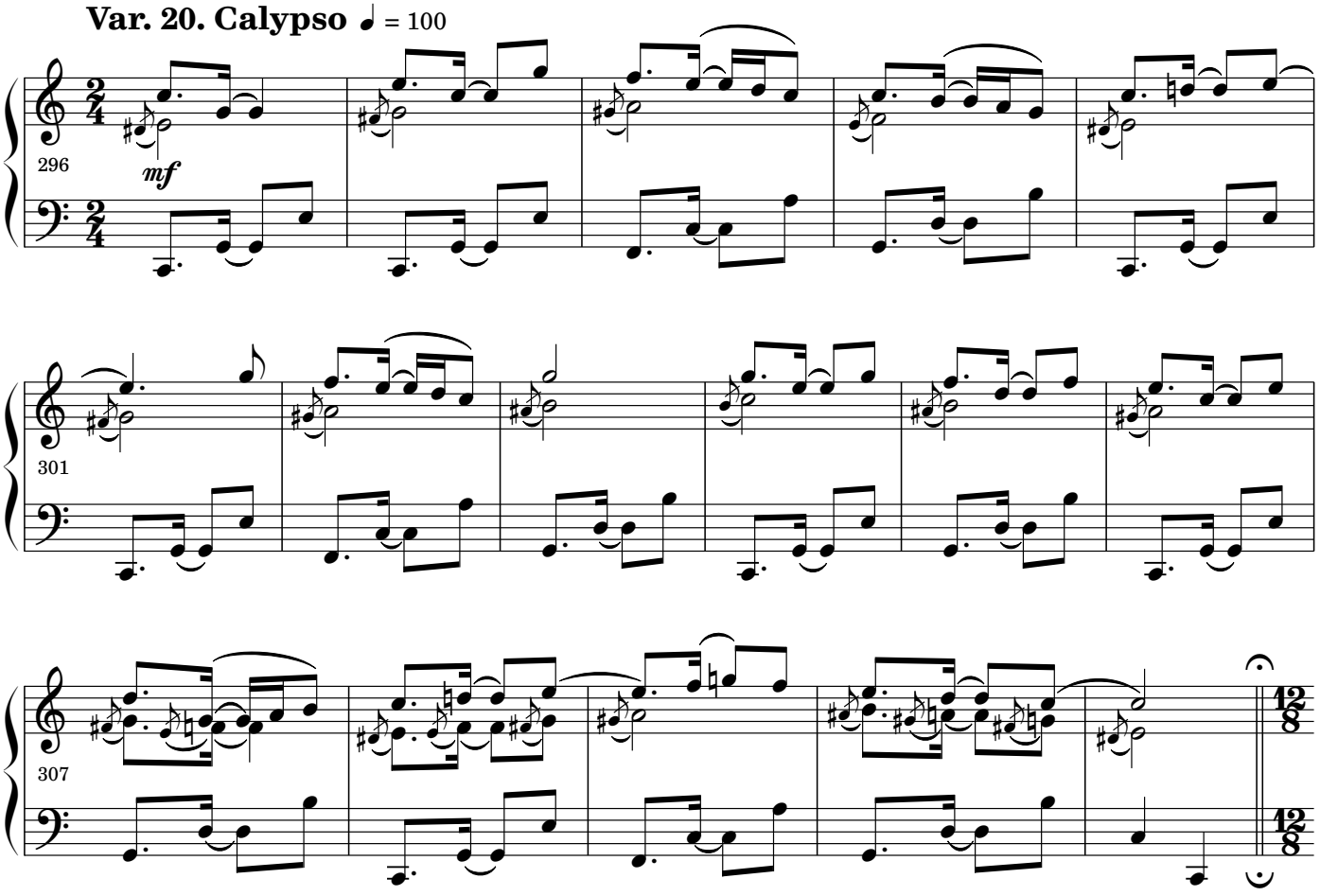




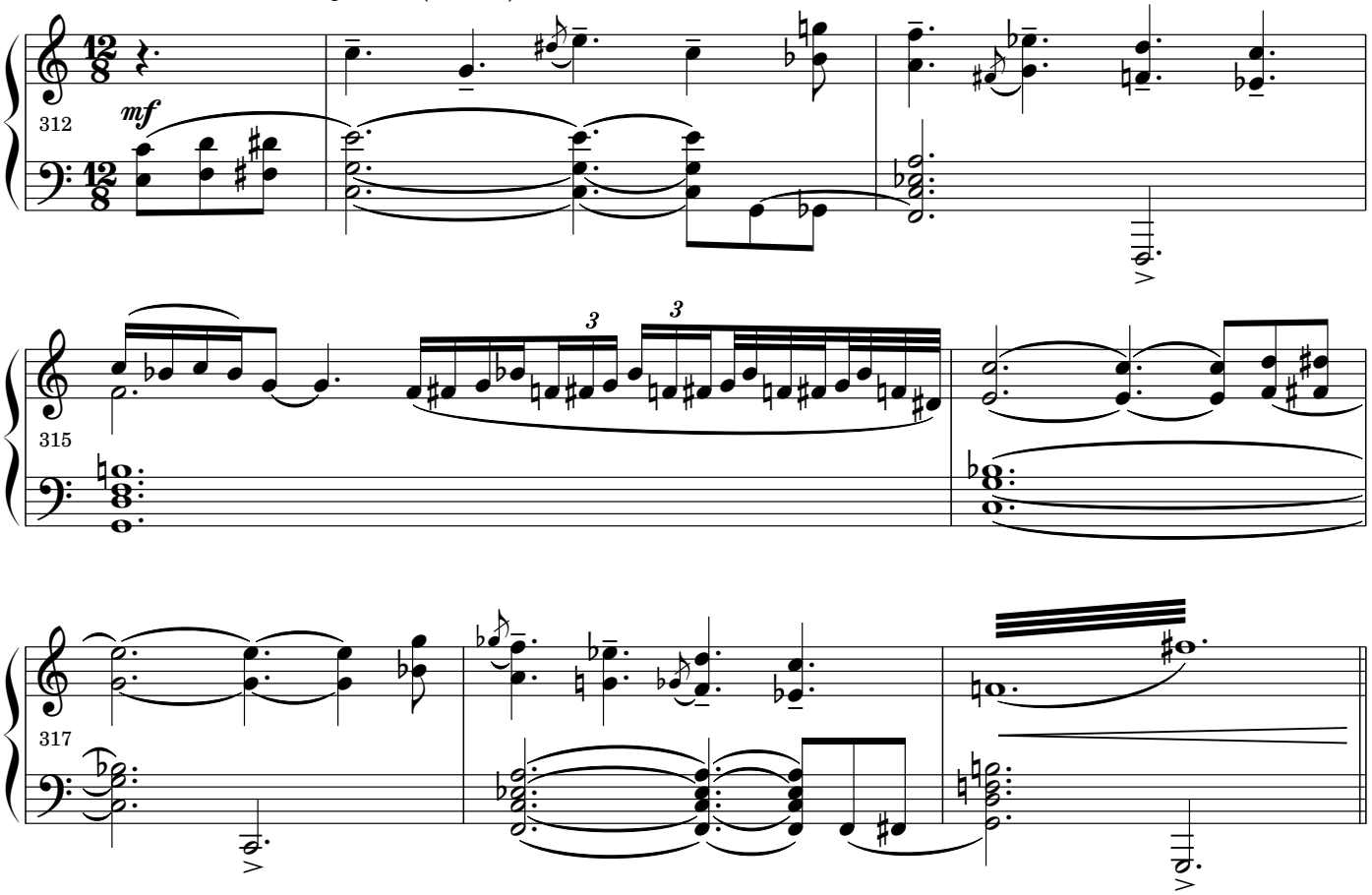
Var. 19. Zortzico (BASQUE DANCE) ♪ = 160

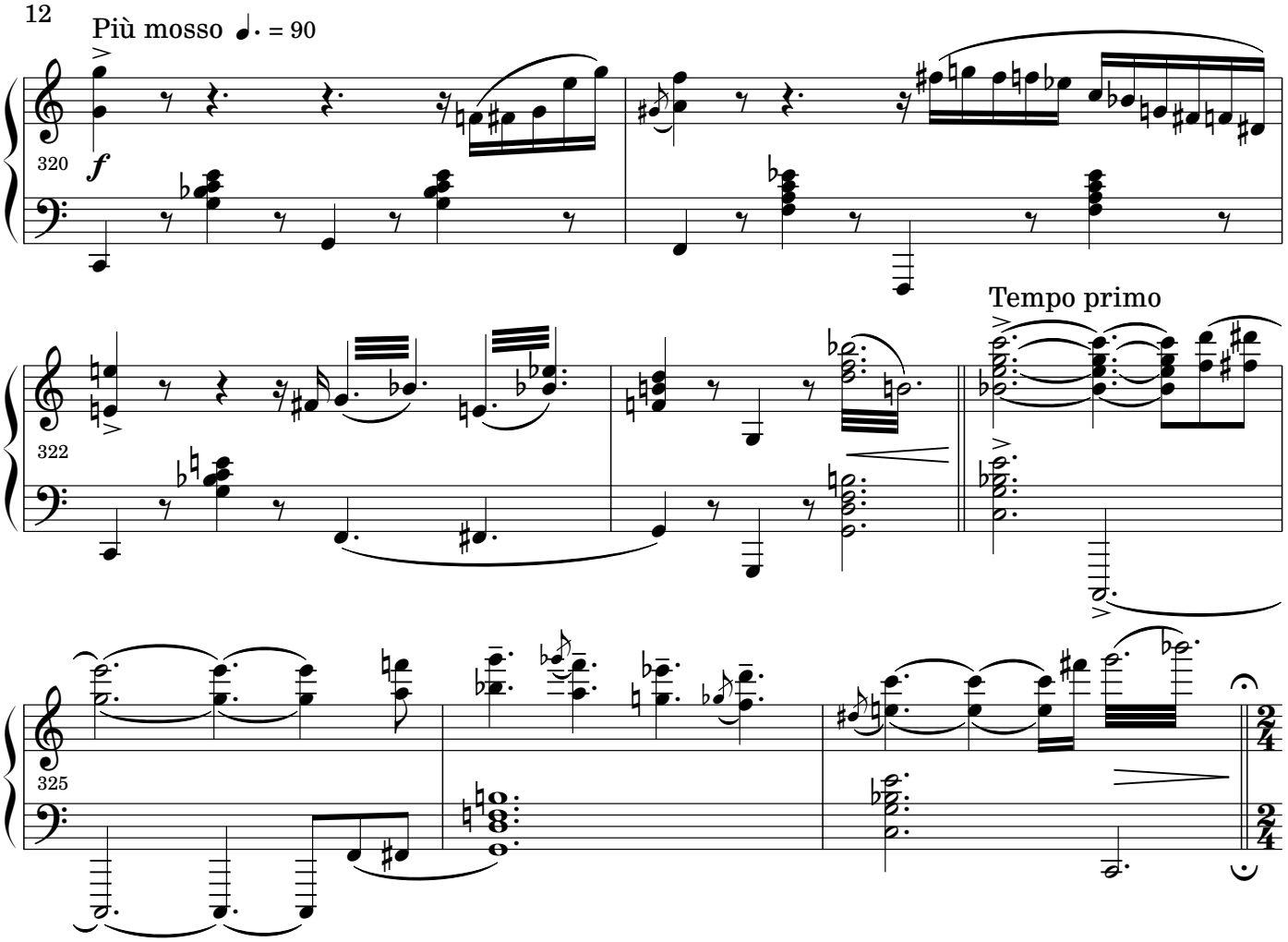


Var. 20. Calypso ♩ = 100

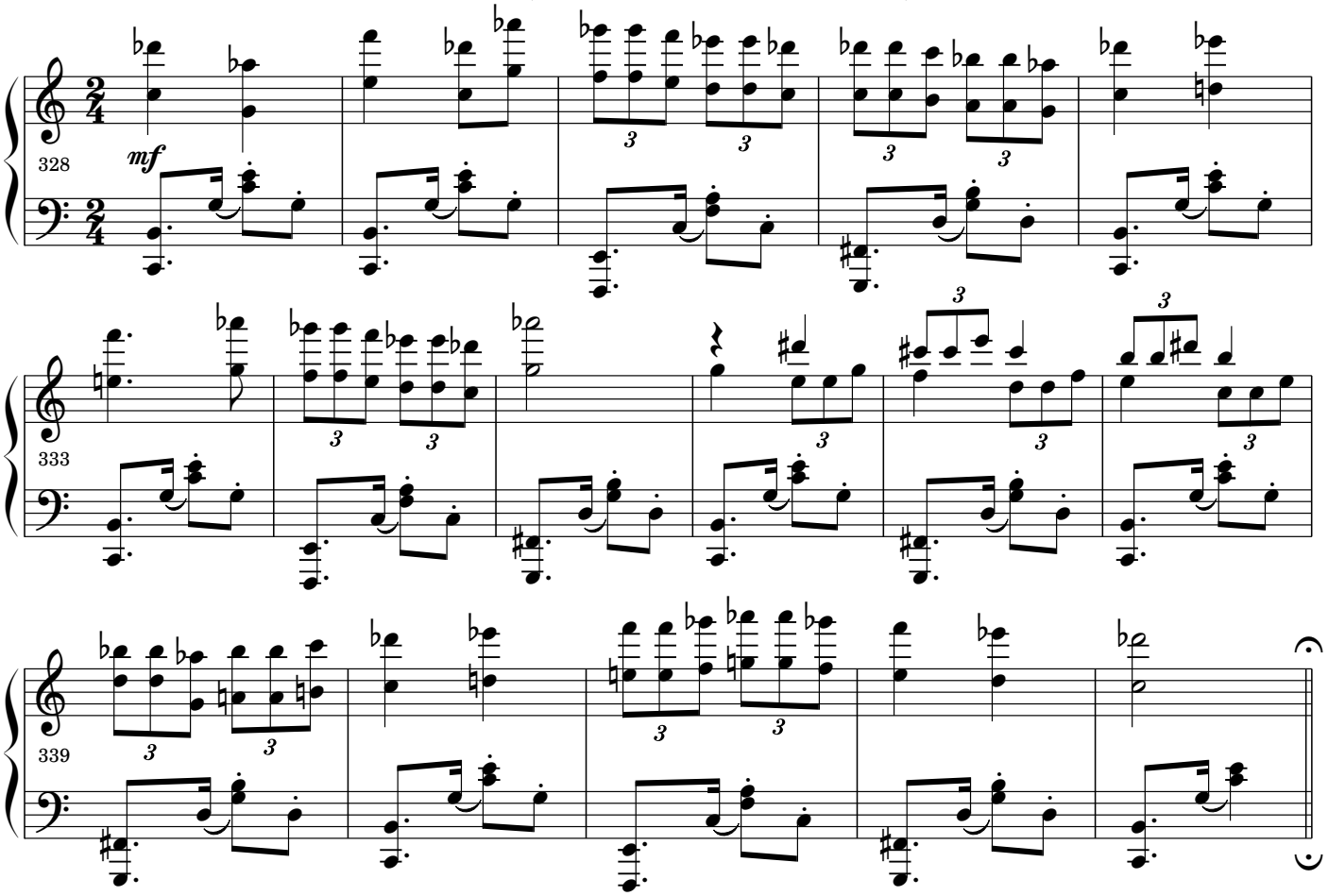


Var. 21. Blues ♩. = 70 (rubato)

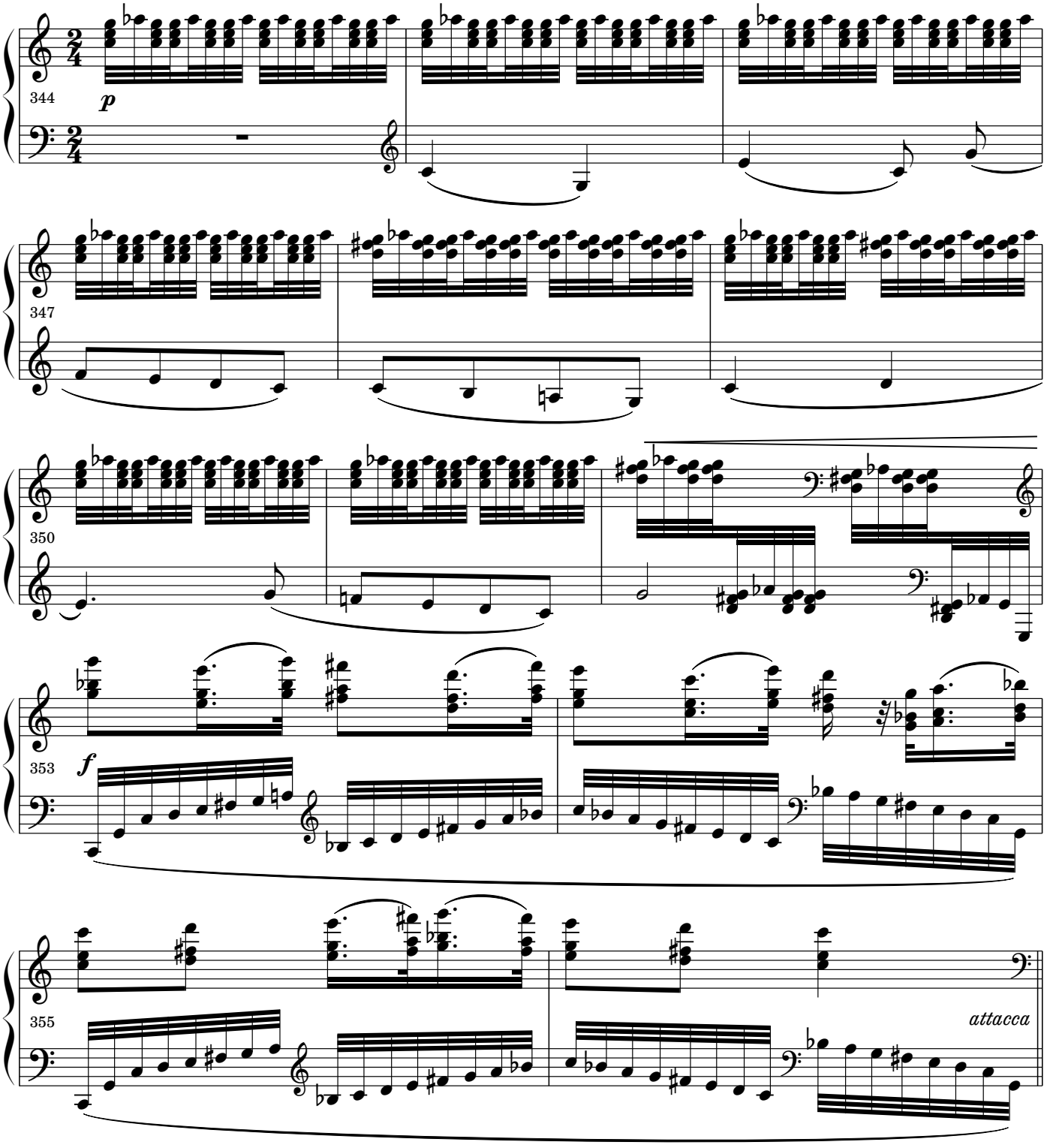




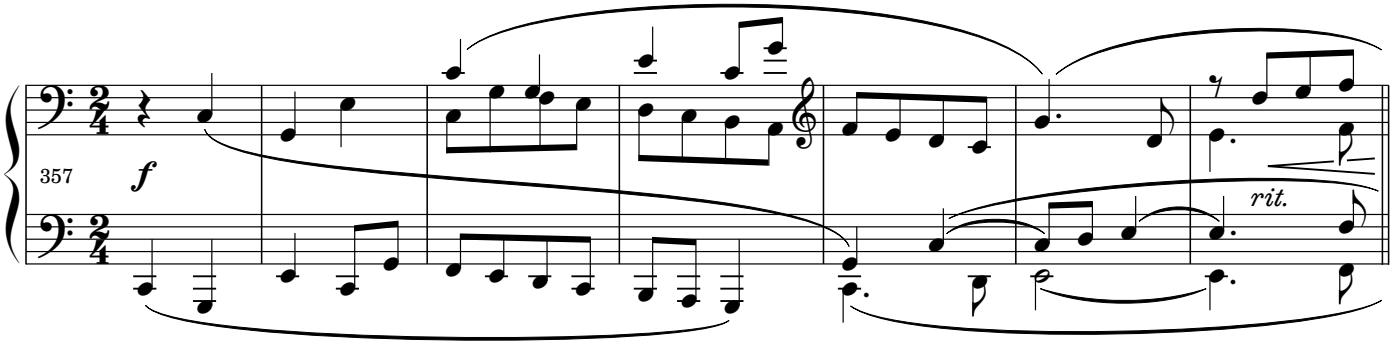
Var. 22. Habanera Picante (PIQUANT AFRO-CUBAN DANCE) ♩ = 80



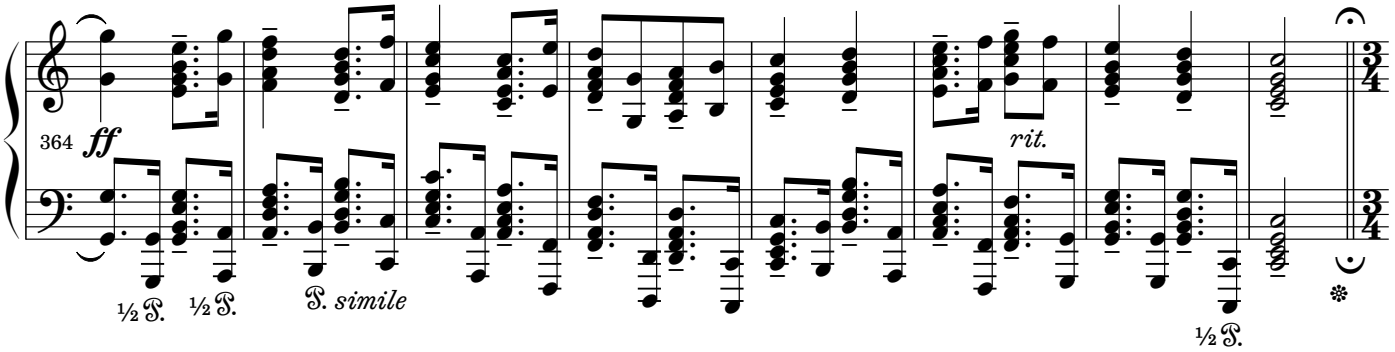
Var. 23. Ondine ♩ = 60



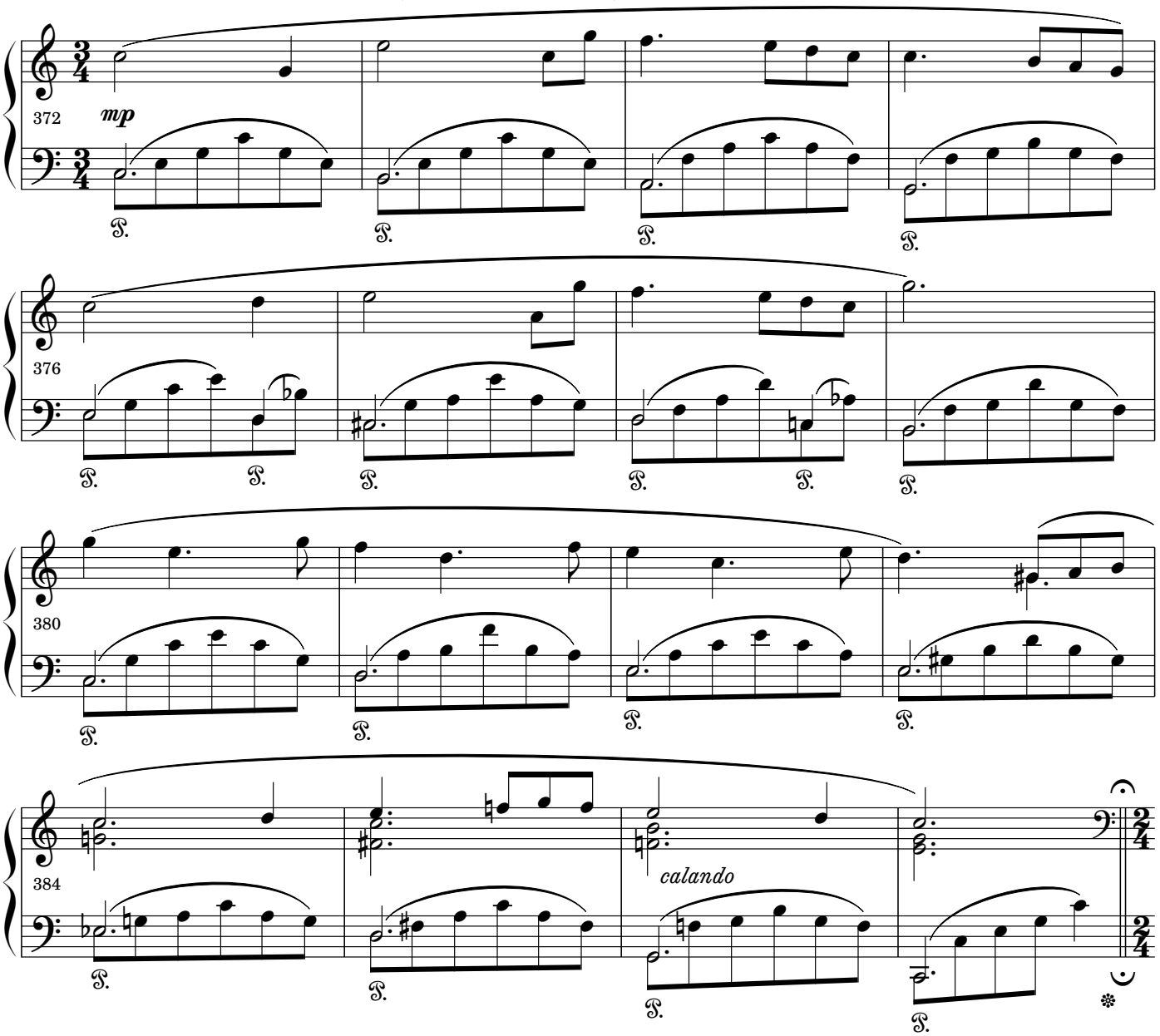
Var. 24. Motete & Gran Puerta de Kiev (MOTET & THE GREAT GATE OF KIEV) ♩ = 70



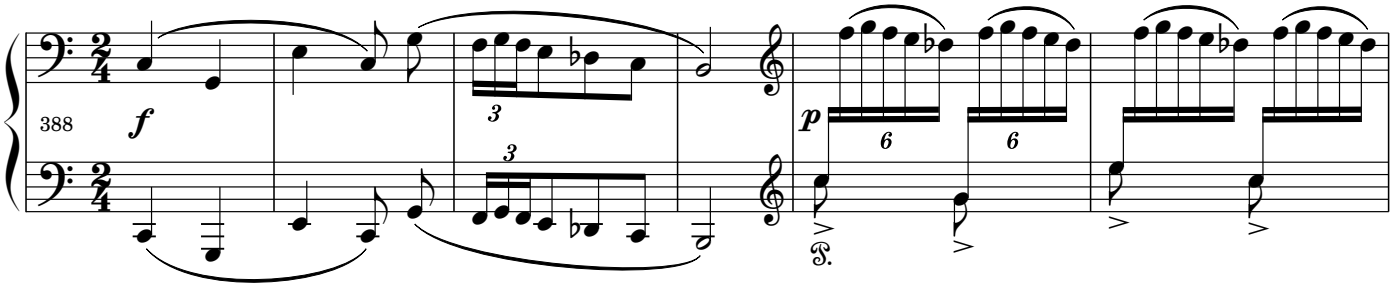
Meno mosso ♩ = 50

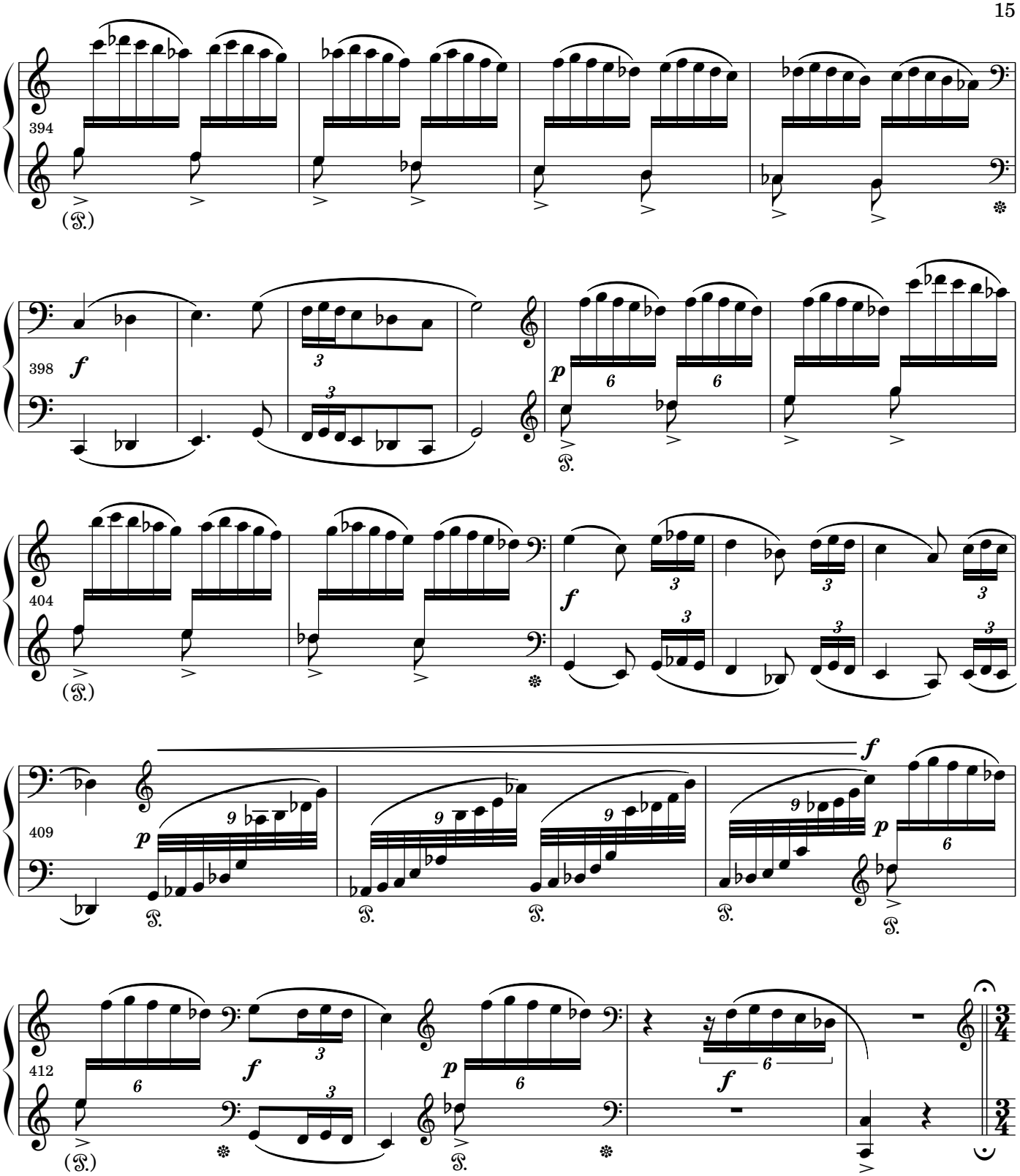


Var. 25. ValSchumann (SCHUMANN WALTZ) ♩ = 160

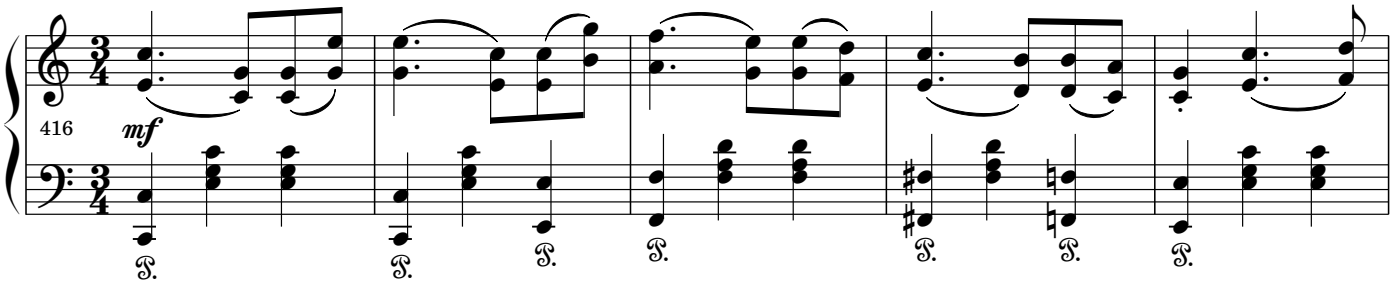


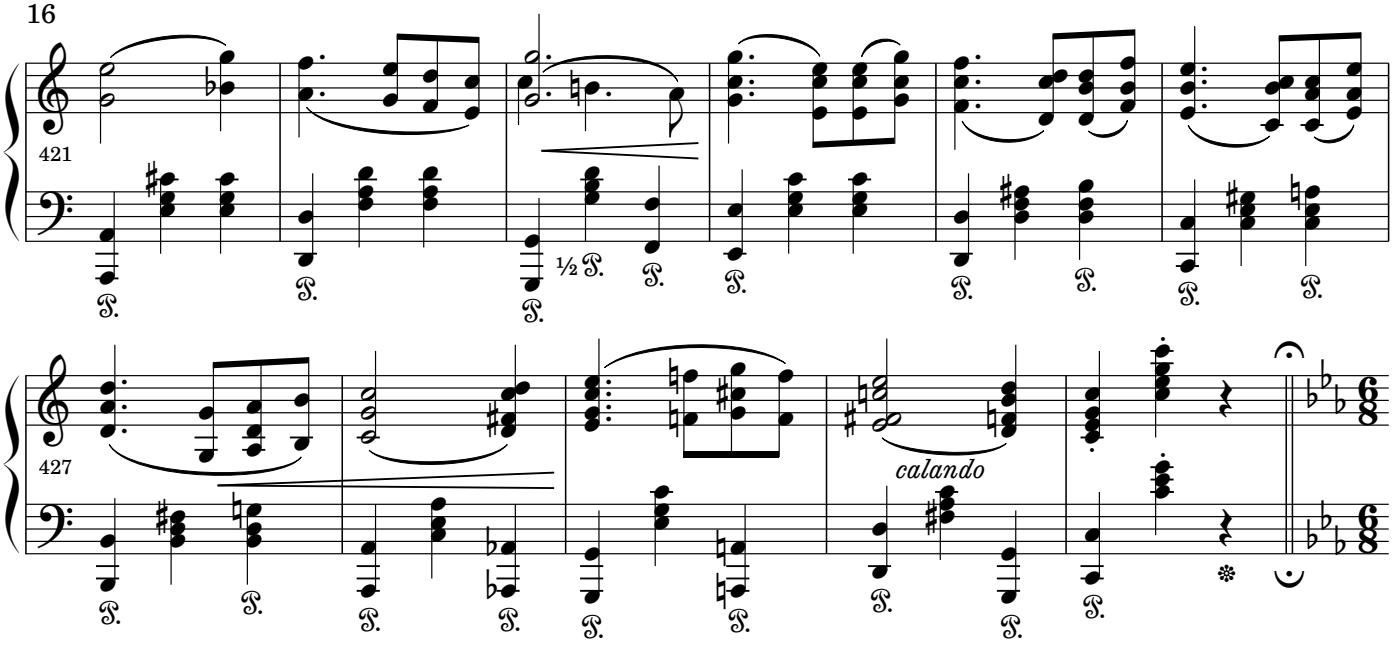
Var. 26. Turco (TURKISH) ♩ = 130



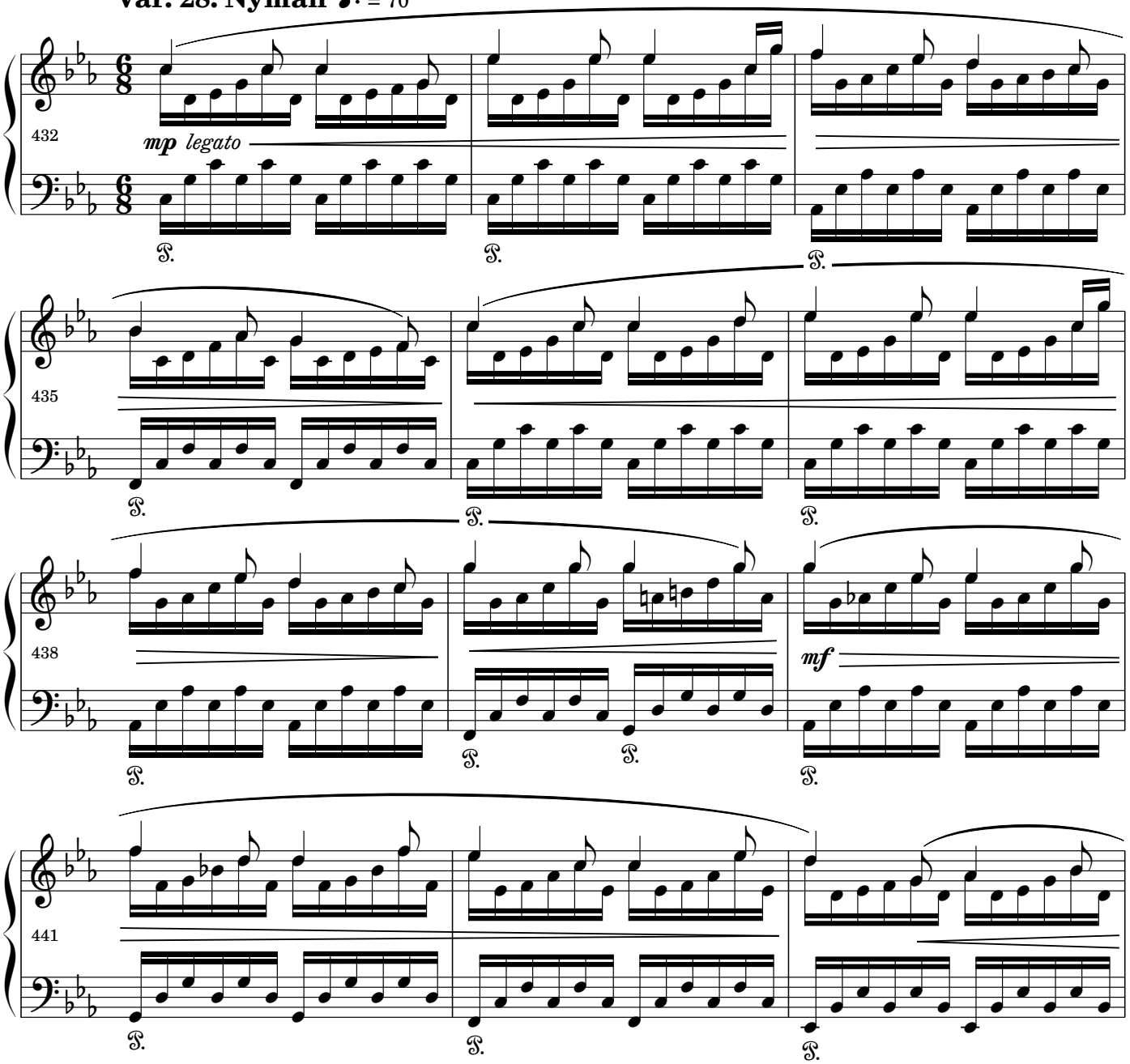


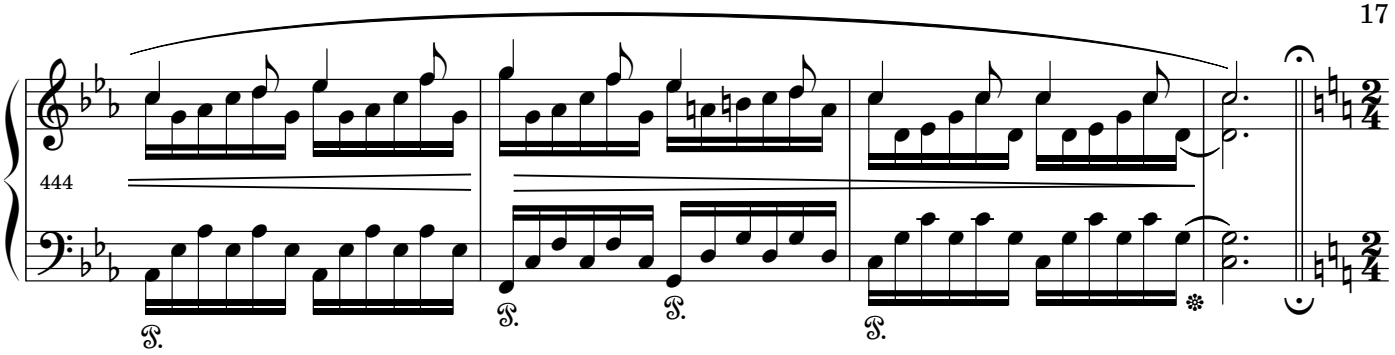
Var. 27. Vals Brahms (BRAHMS WALTZ) ♩ = 140



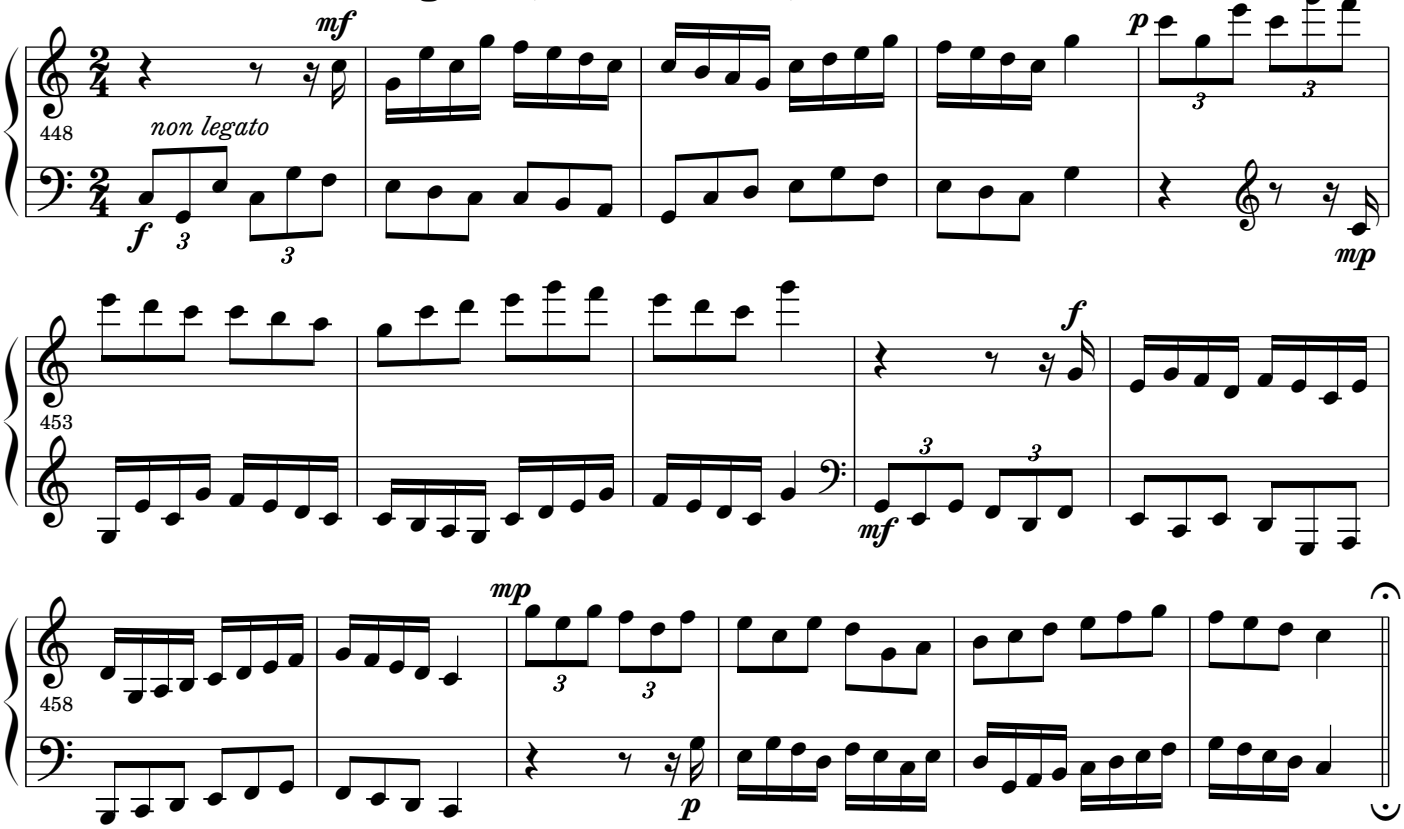


Var. 28. Nyman ♩. = 70

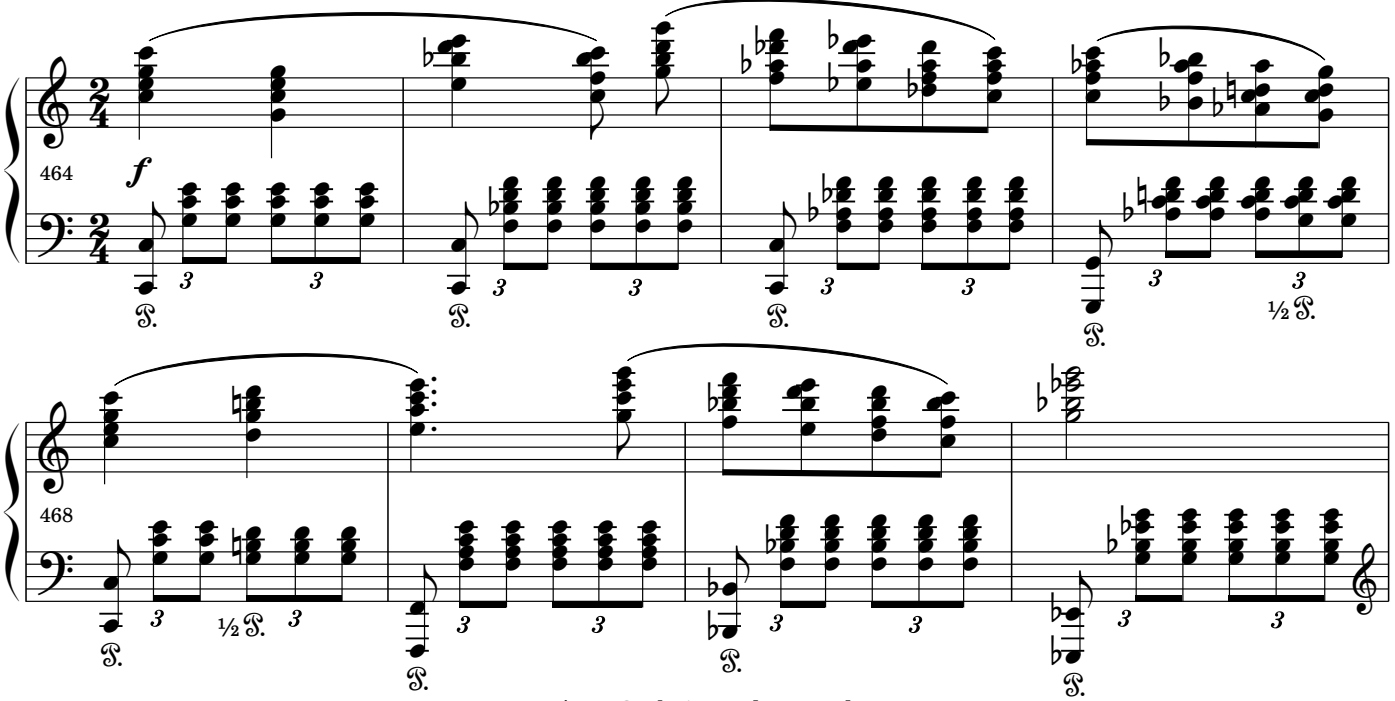


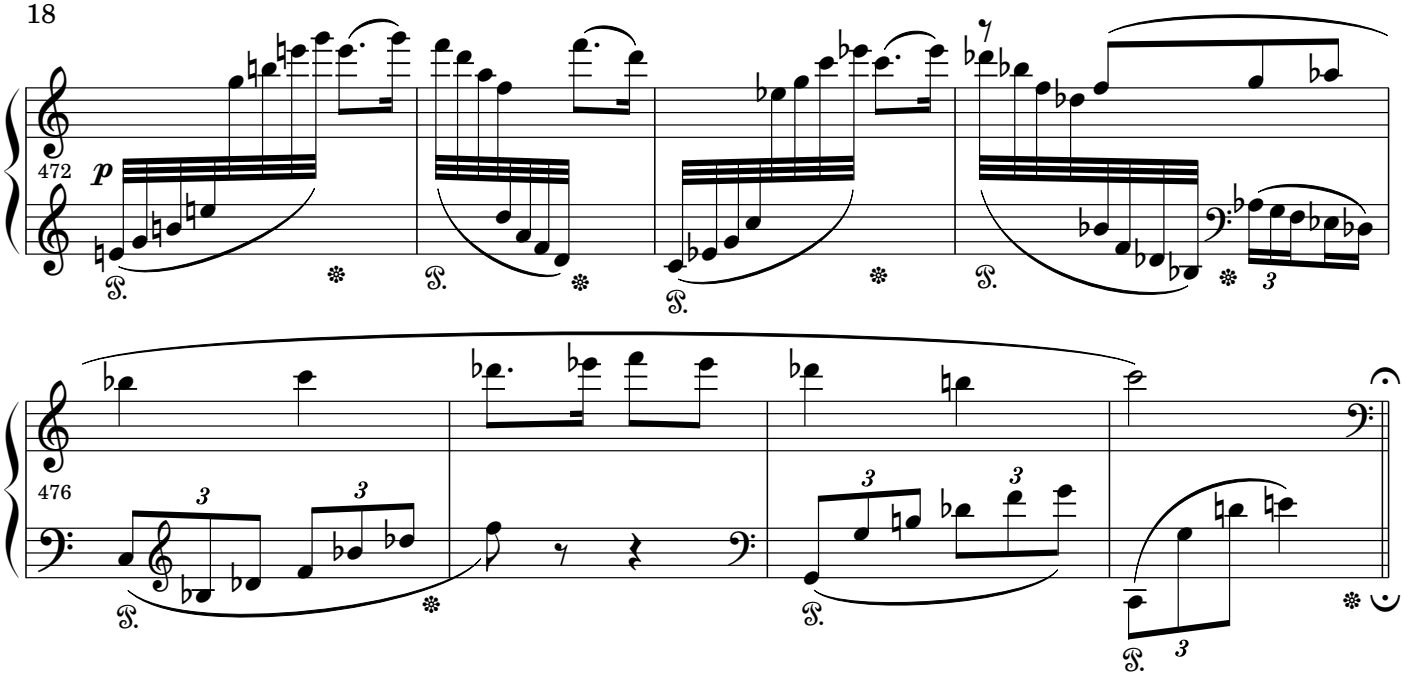


Var. 29. Canon Irregular (IRREGULAR CANON) ♩ = 90

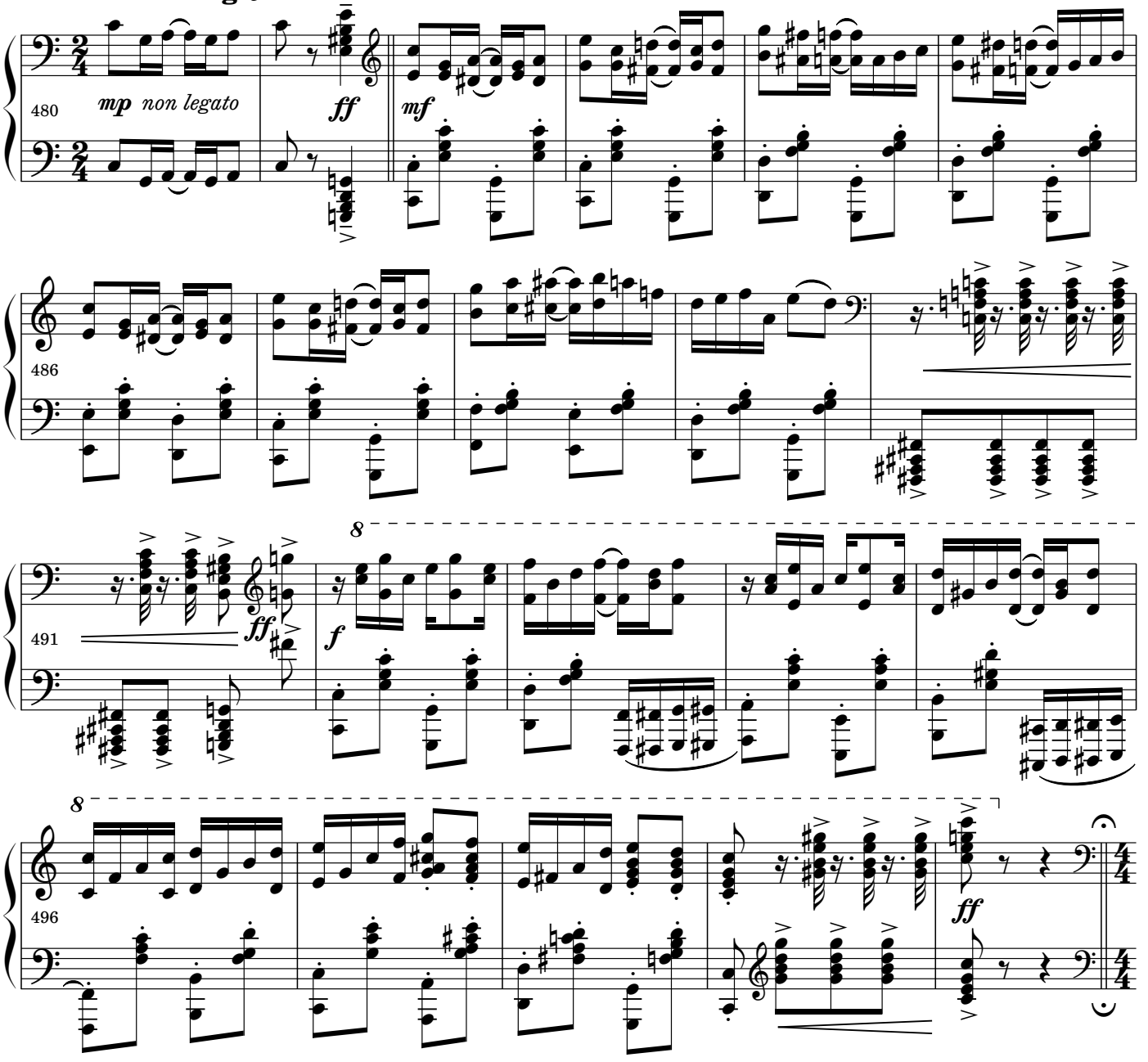


Var. 30. Williams ♩ = 80

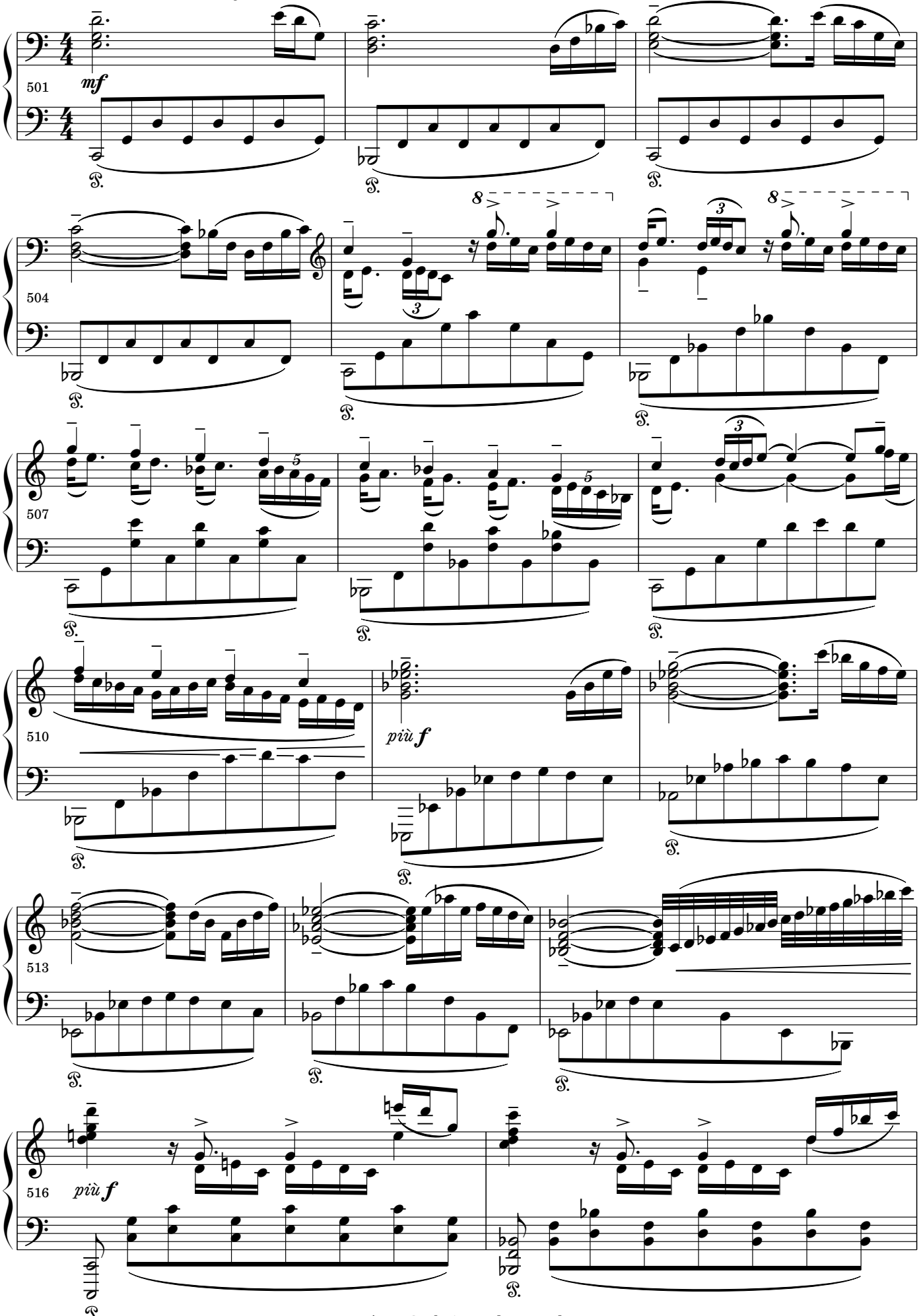


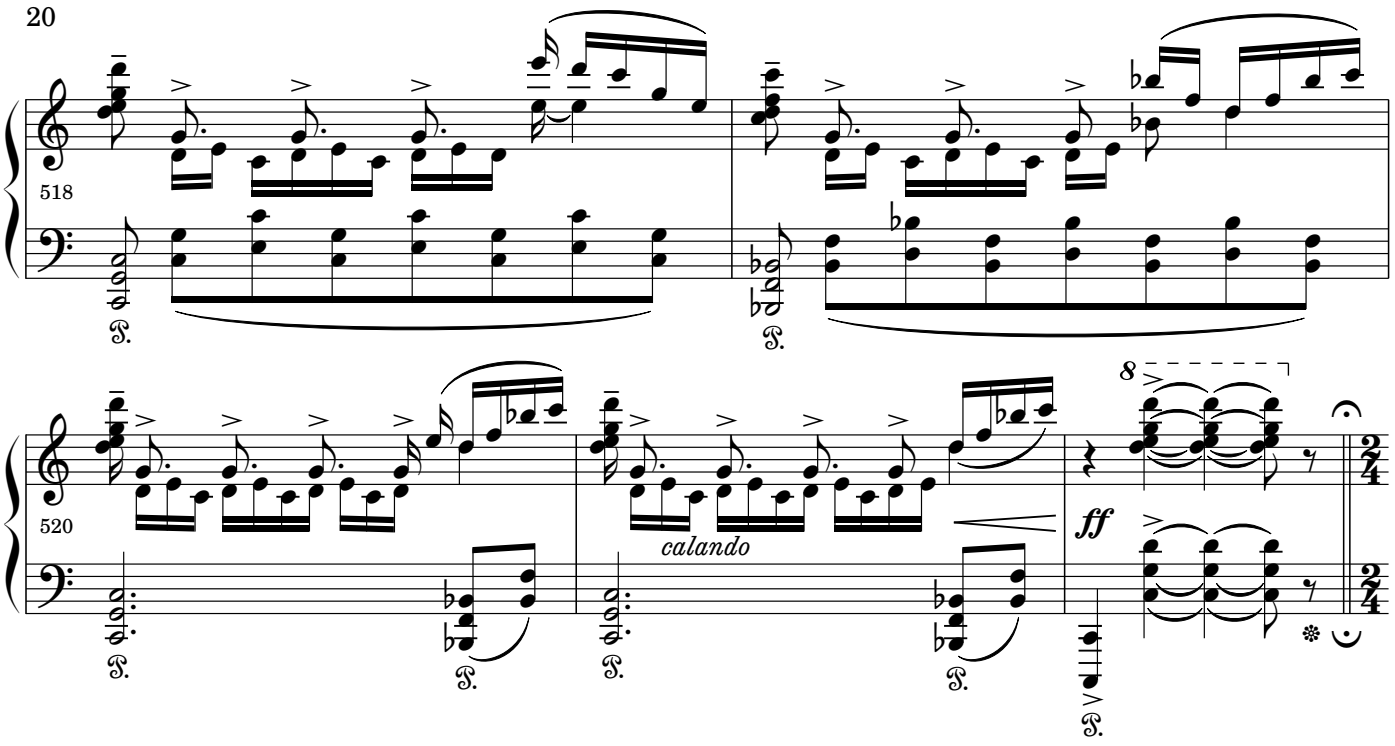


Var. 31. Rag ♩ = 90

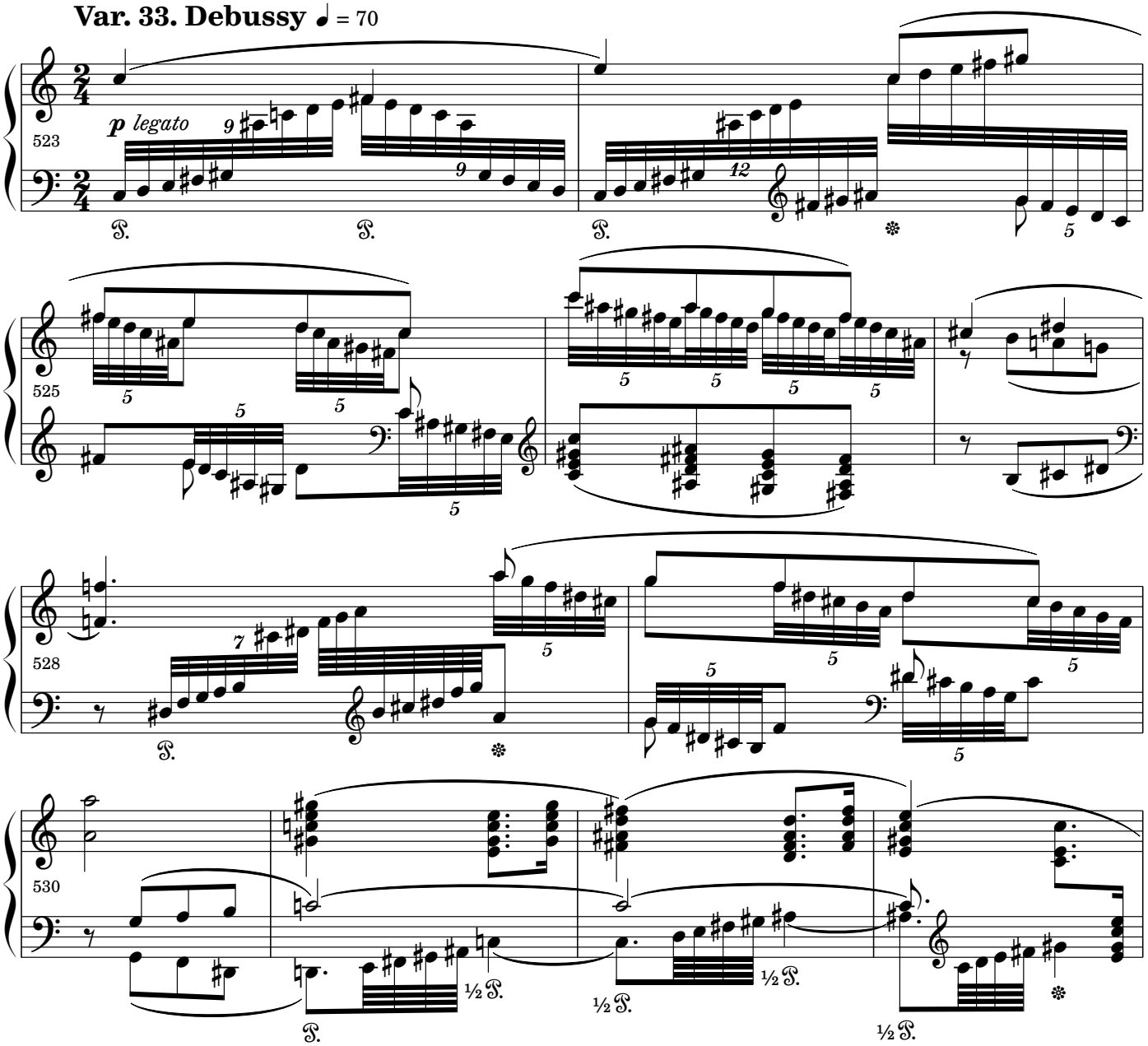


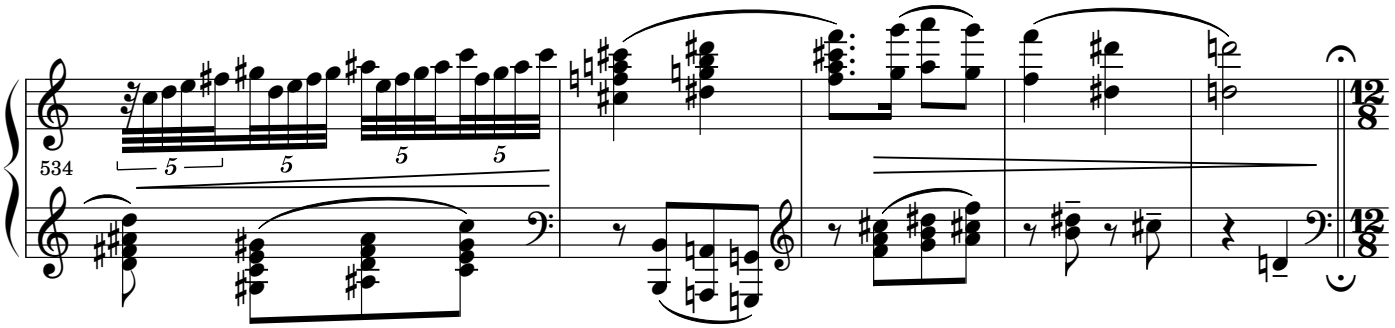
Var. 32. Country ♩ = 100



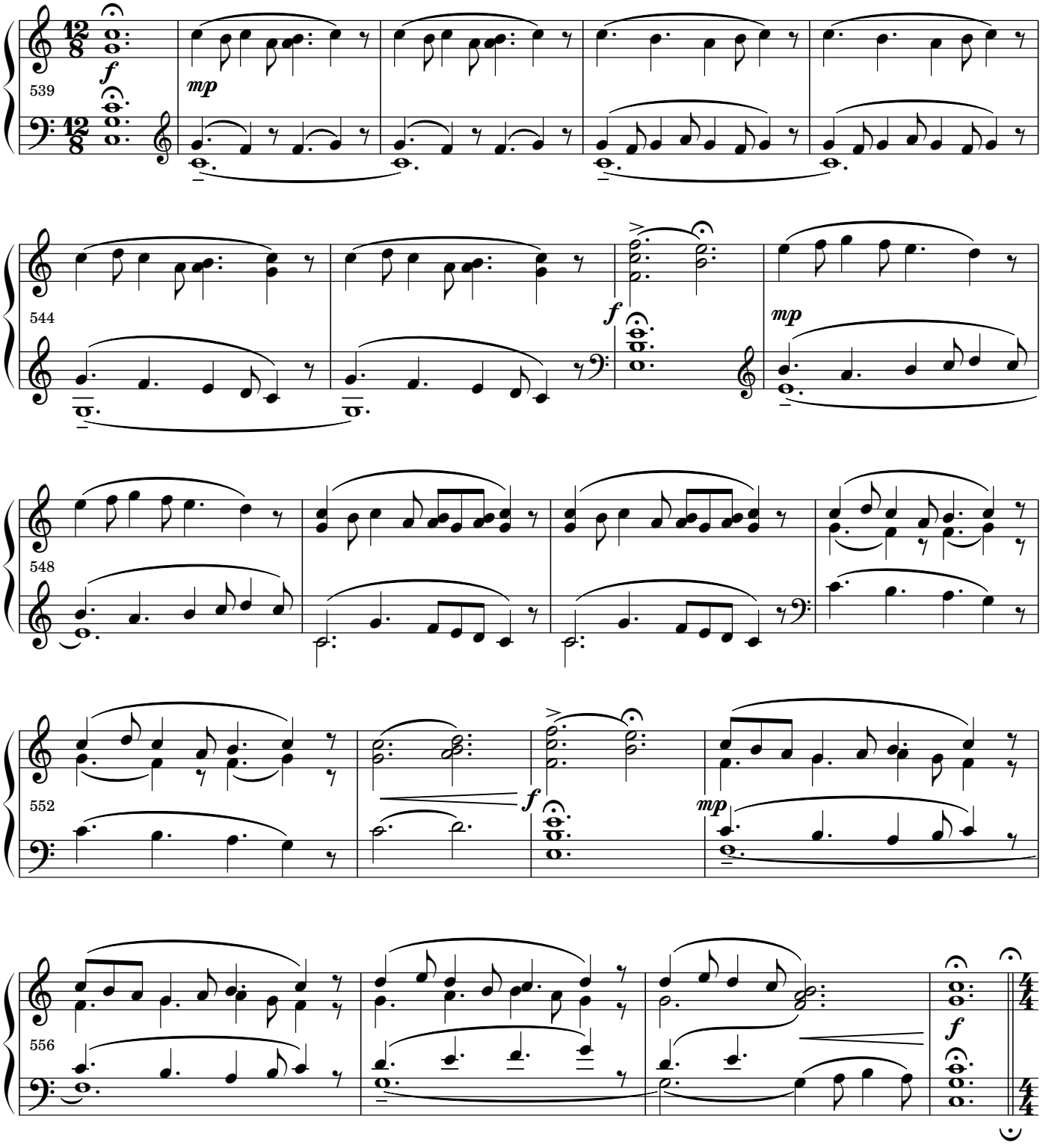


Var. 33. Debussy ♩ = 70

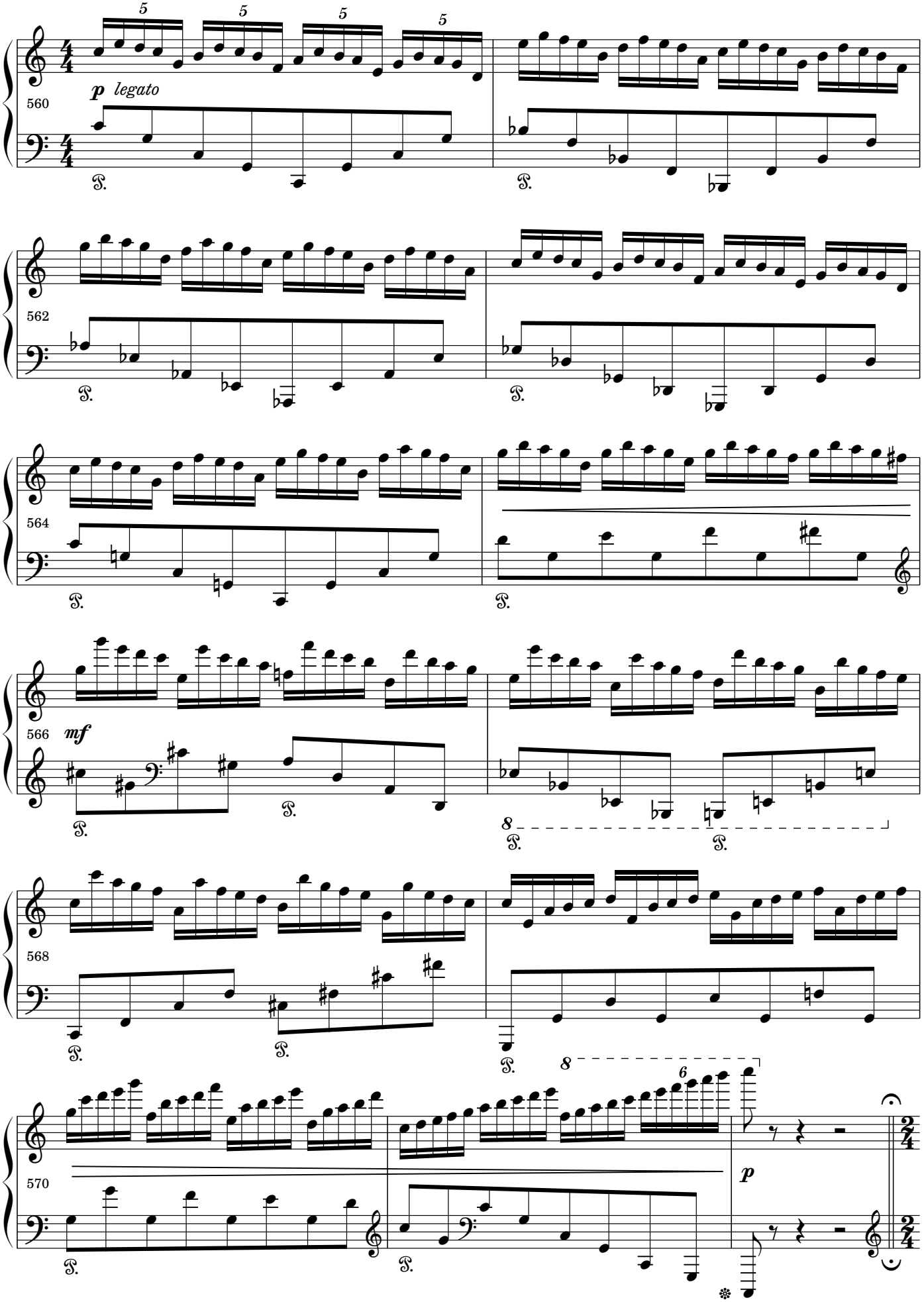




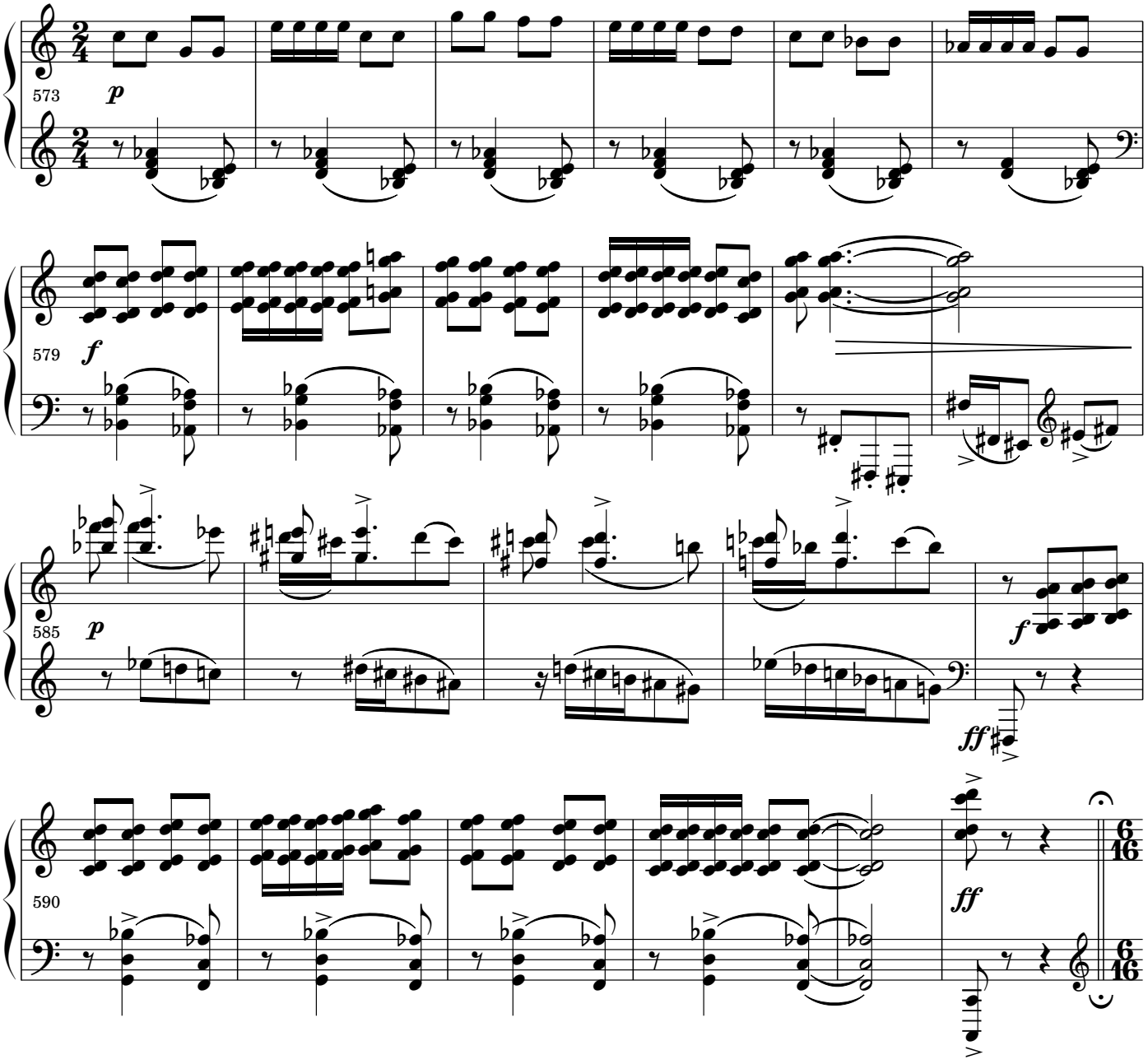
Var. 34. Perotin ♩. = 160



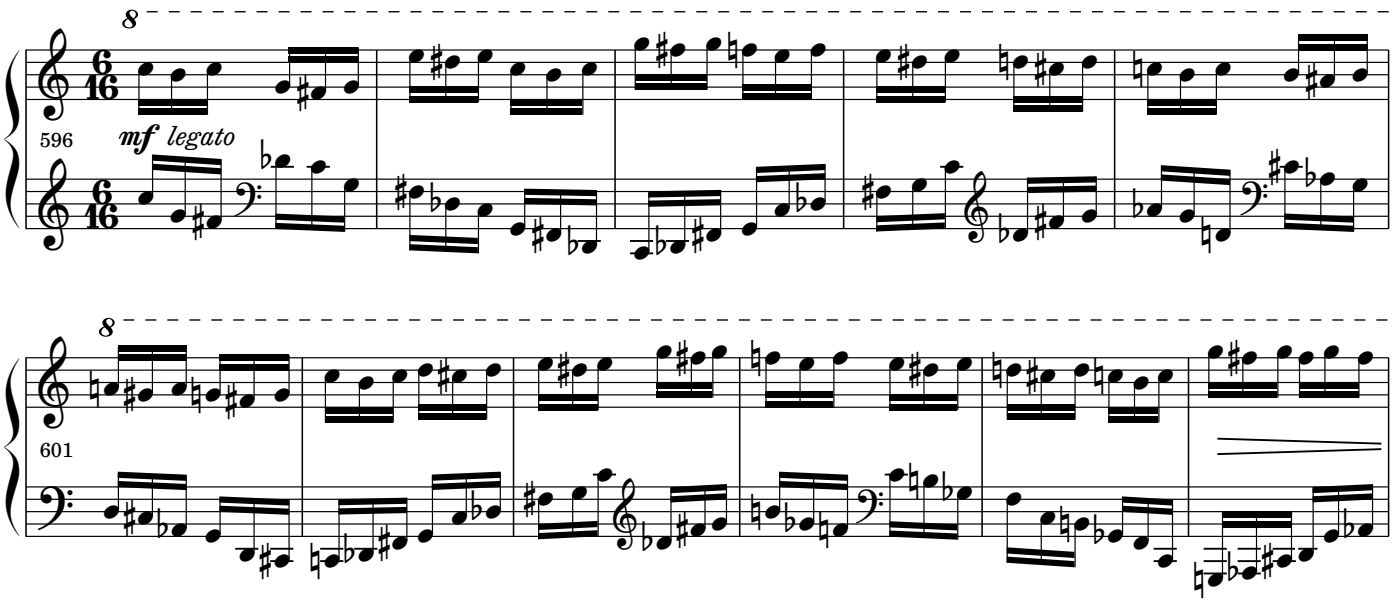
Var. 35. Presto Volando ♩ = 160

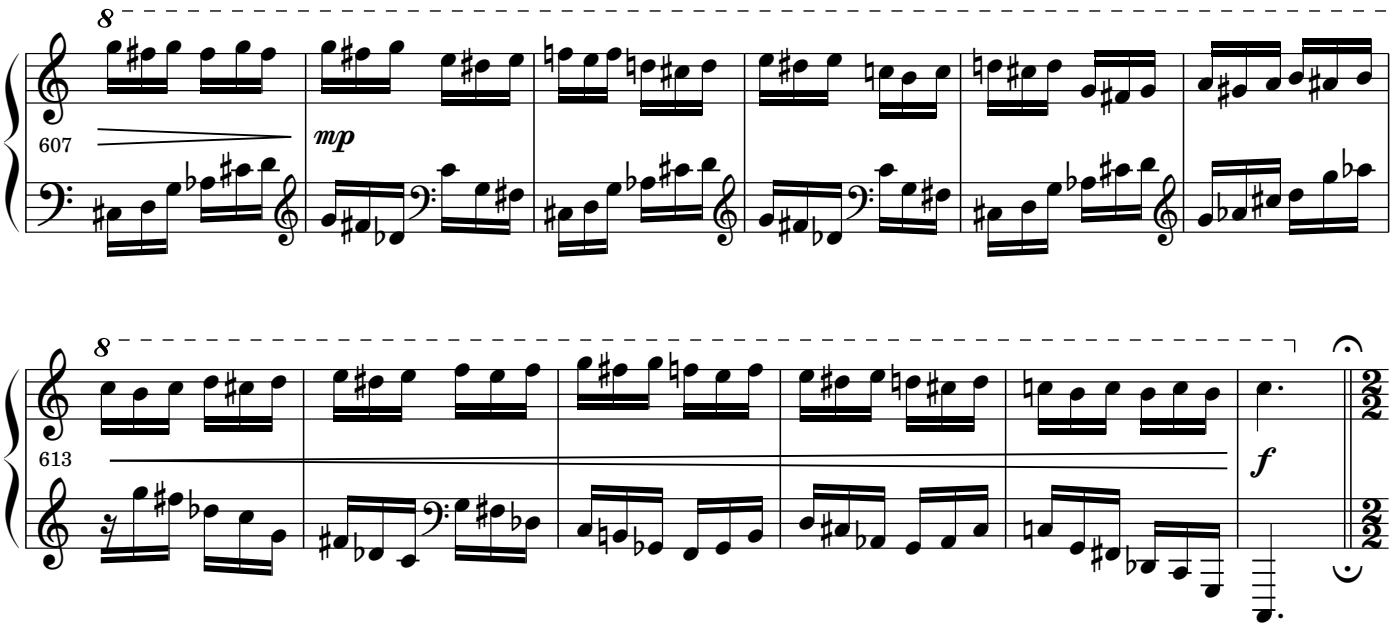


Var. 36. Mompou ♩ = 100

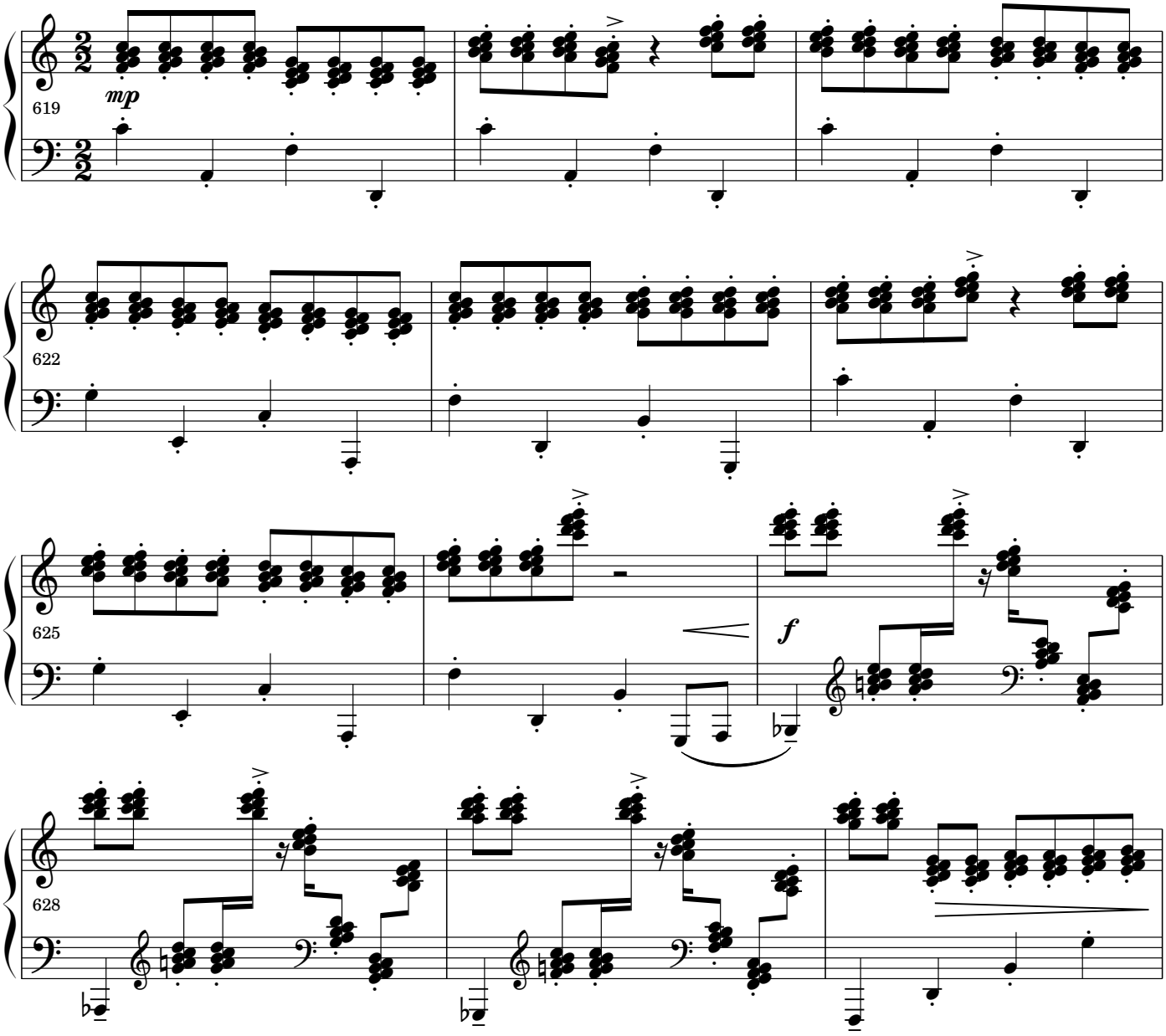


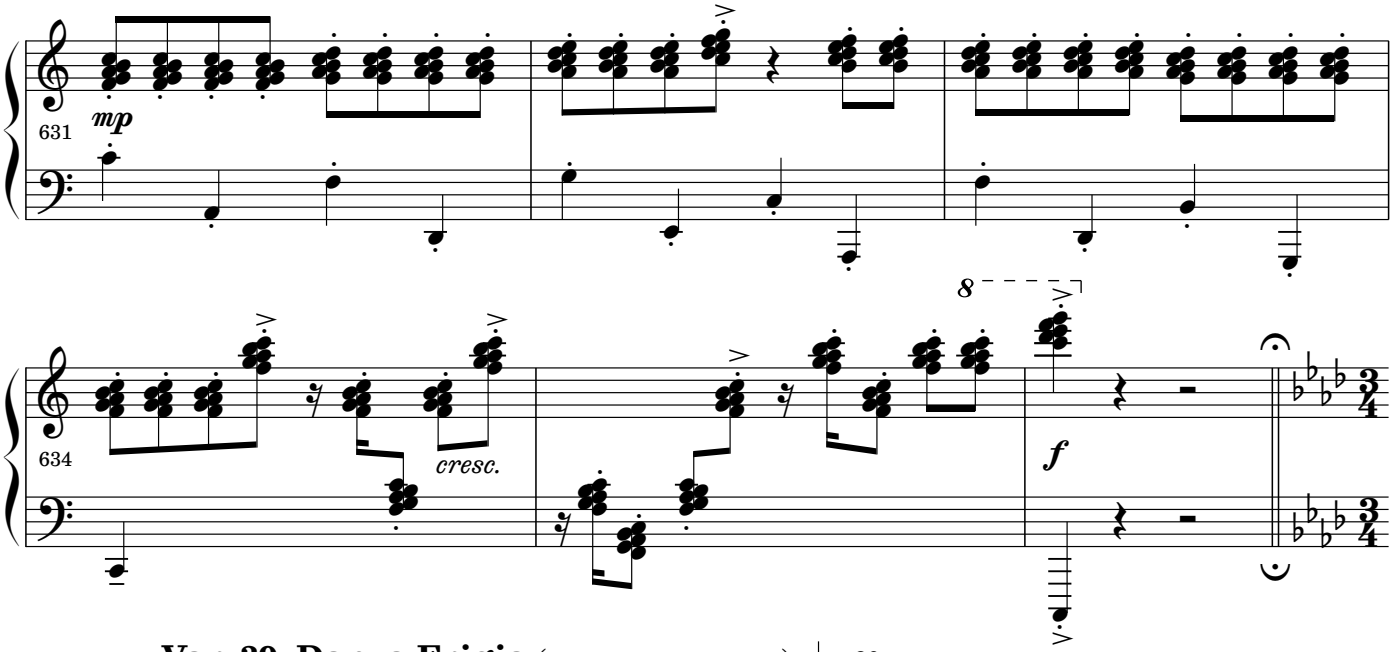
Var. 37. Czerny & Bartók ♪. = 200



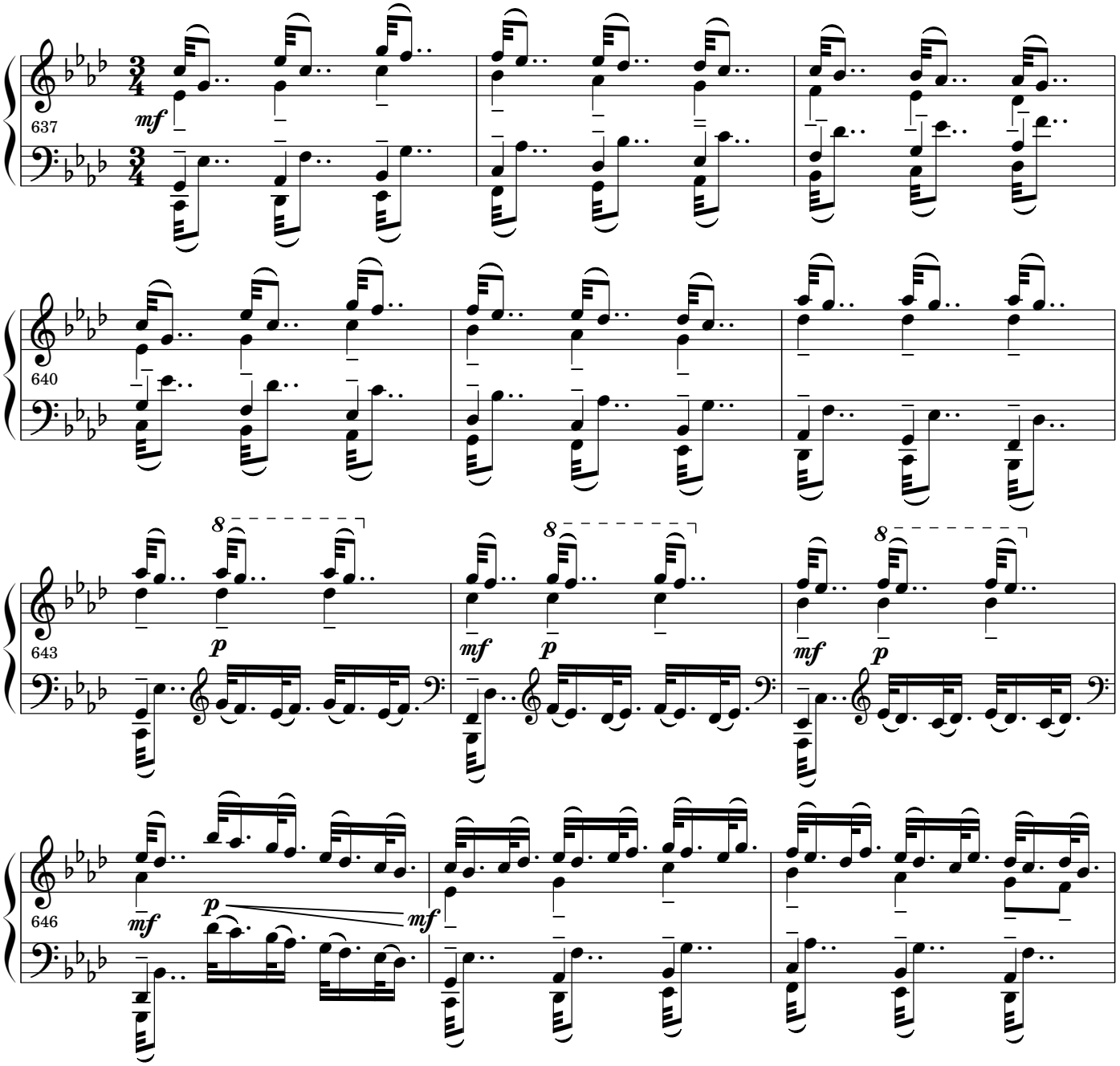


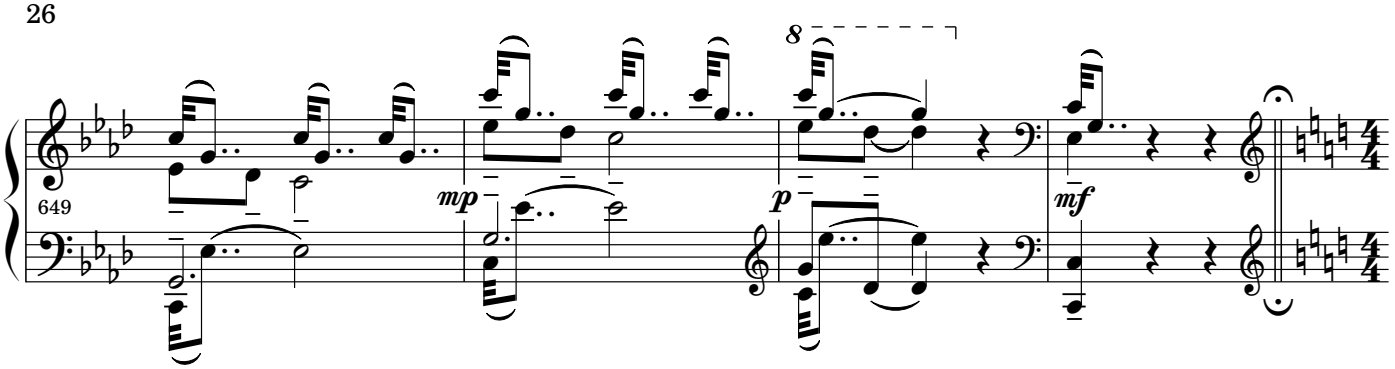
Var. 38. Clusters ♩ = 70



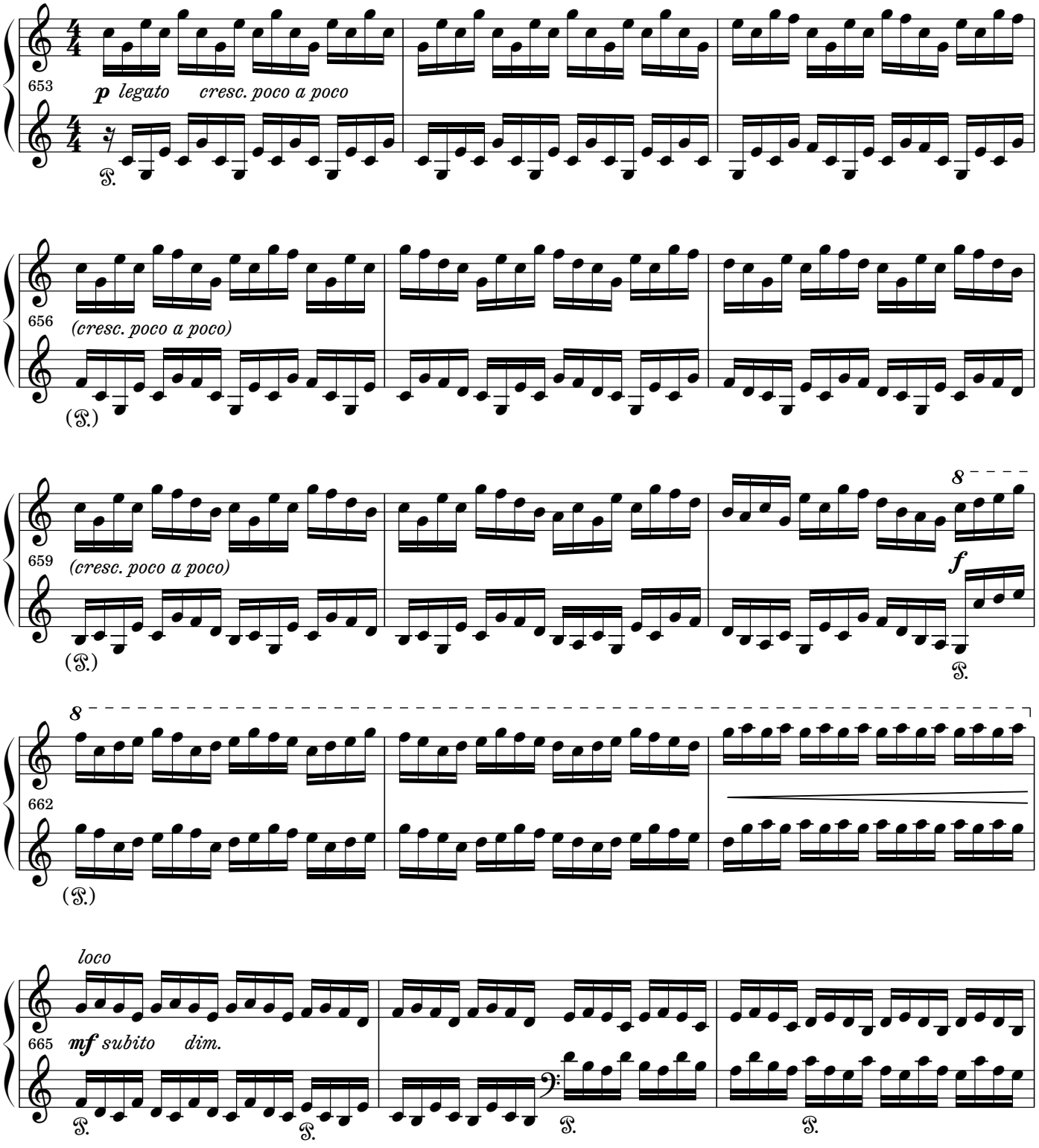


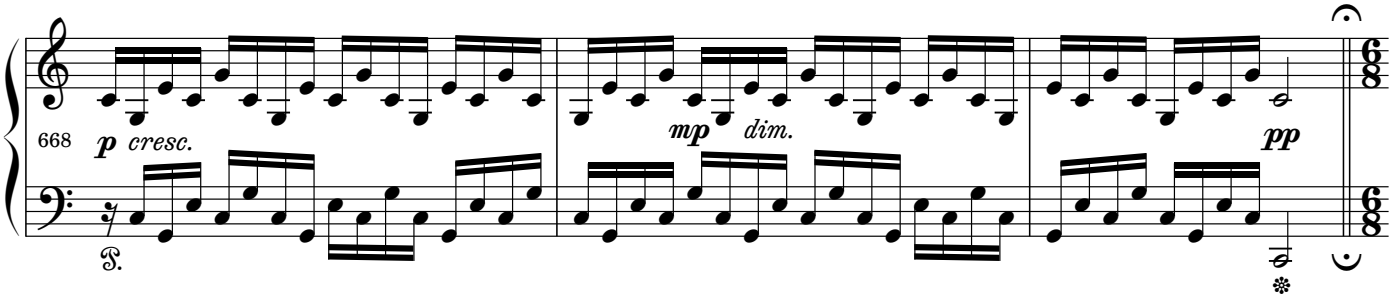
Var. 39. Danza Frigia (PHRYGIAN DANCE) ♩ = 60



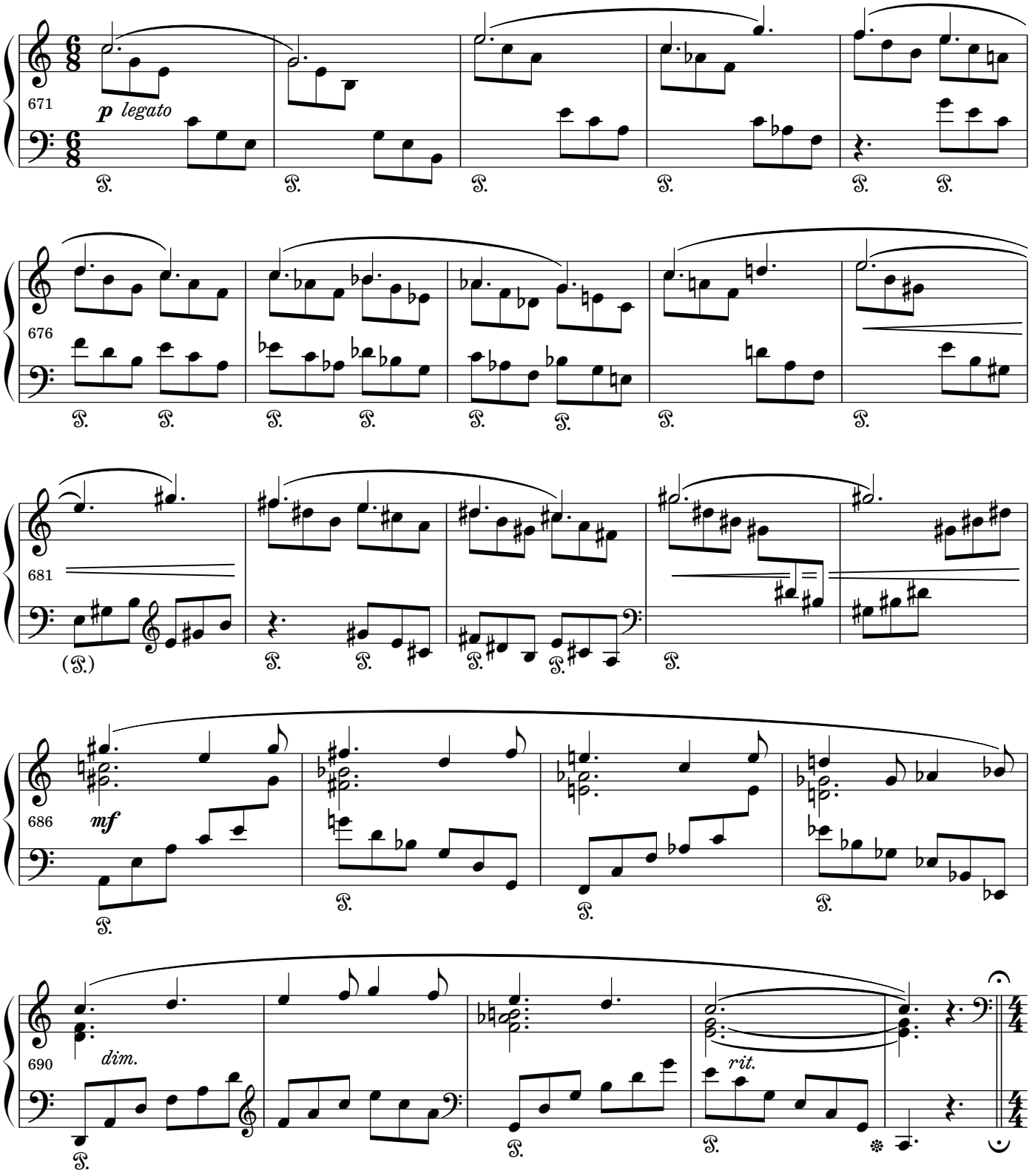


Var. 40. Reich ♩ = 100

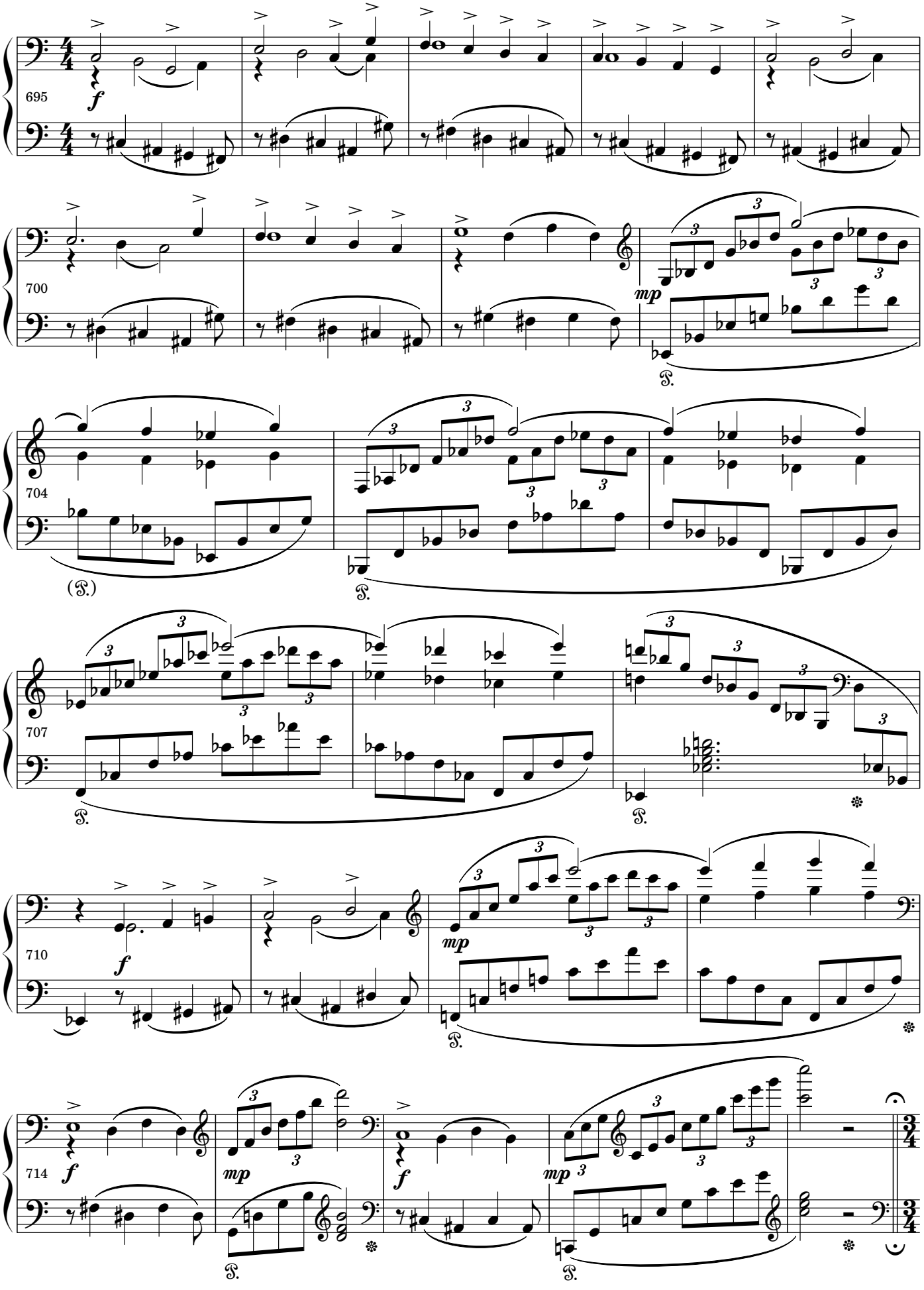




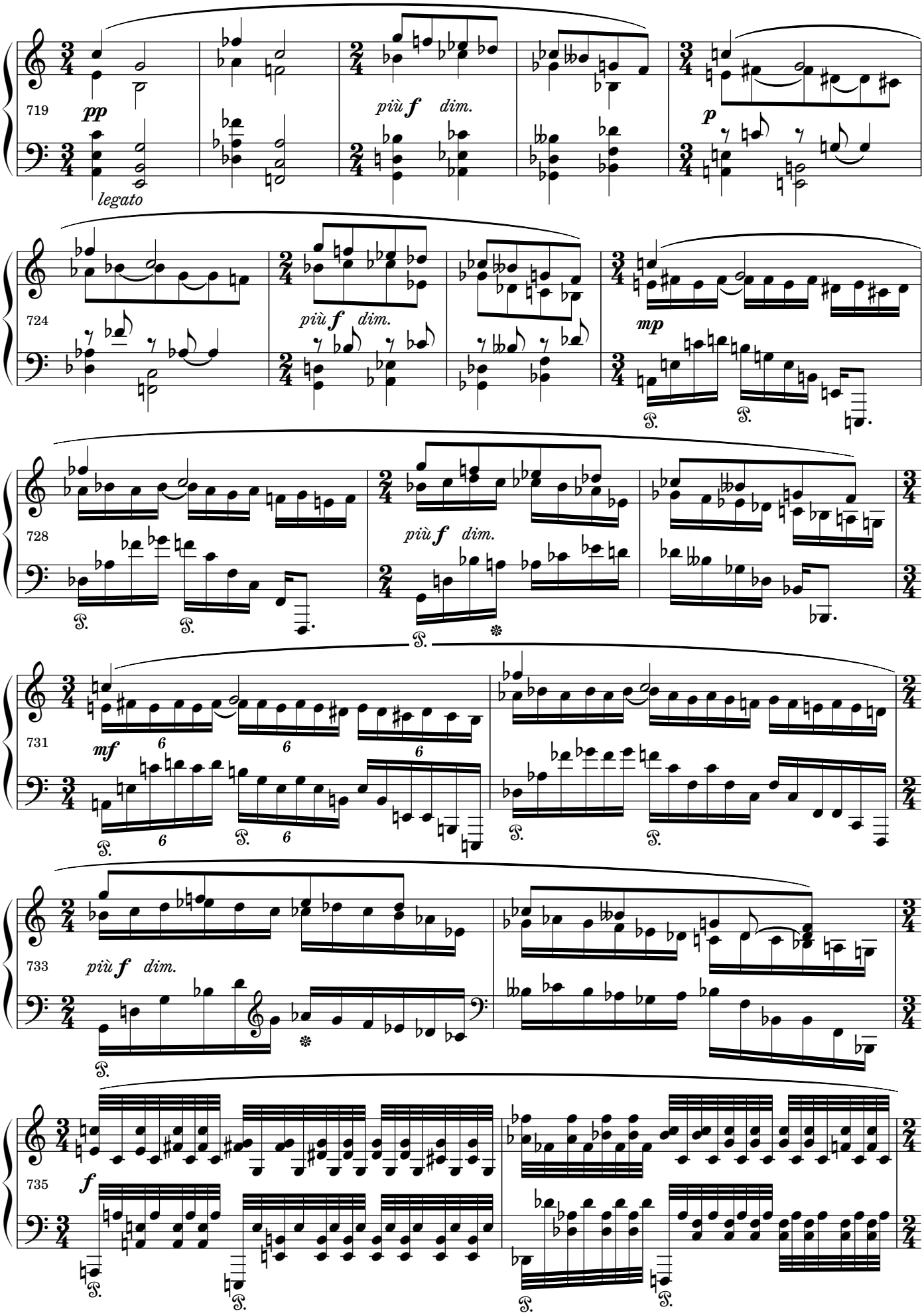
Var. 41. Arabesque & Ahora Qué Ves (ARABESQUE & WHAT DO YOU SEE) ♩. = 100

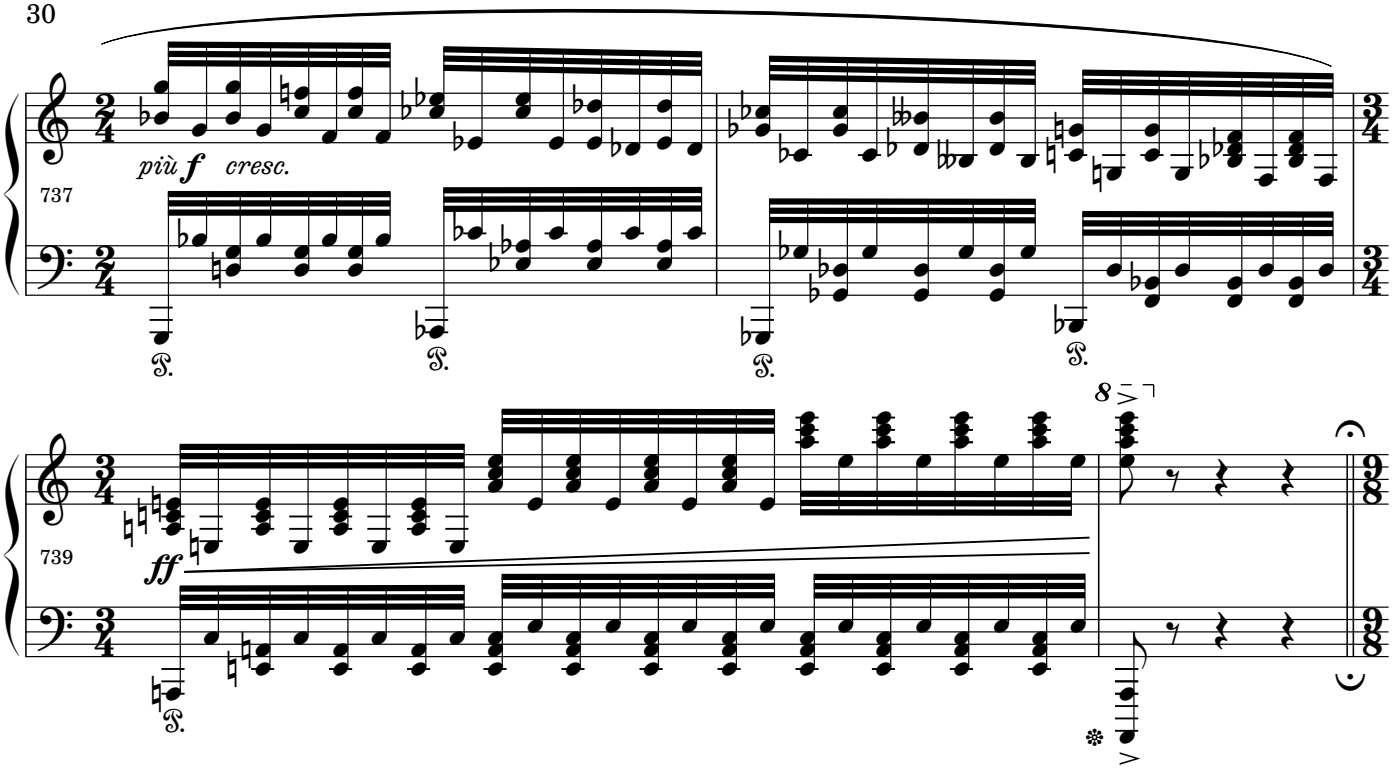


Var. 42. El Abejorro y la Mariposa (THE COCKCHAFER & THE BUTTERFLY) ♩ = 180

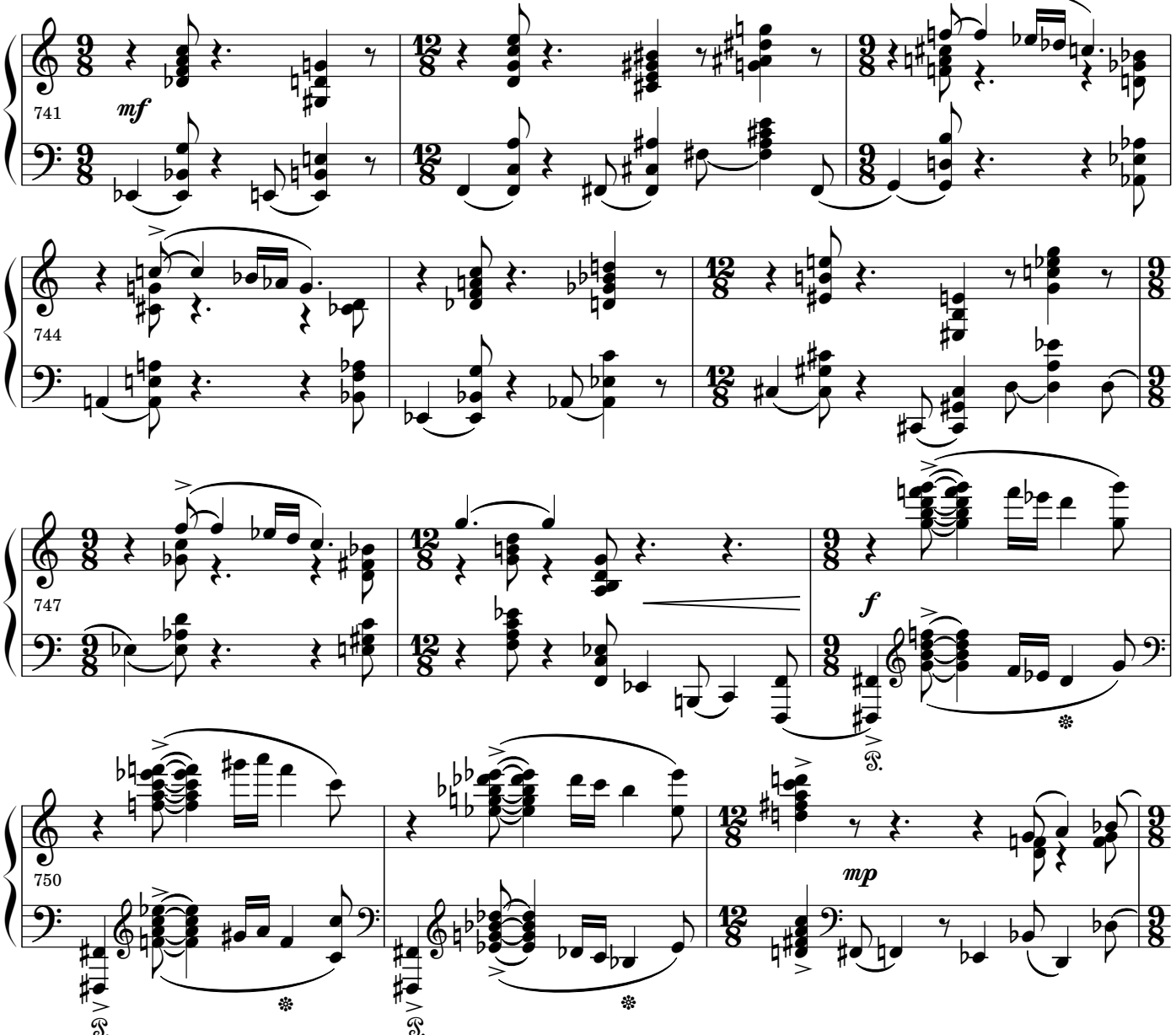


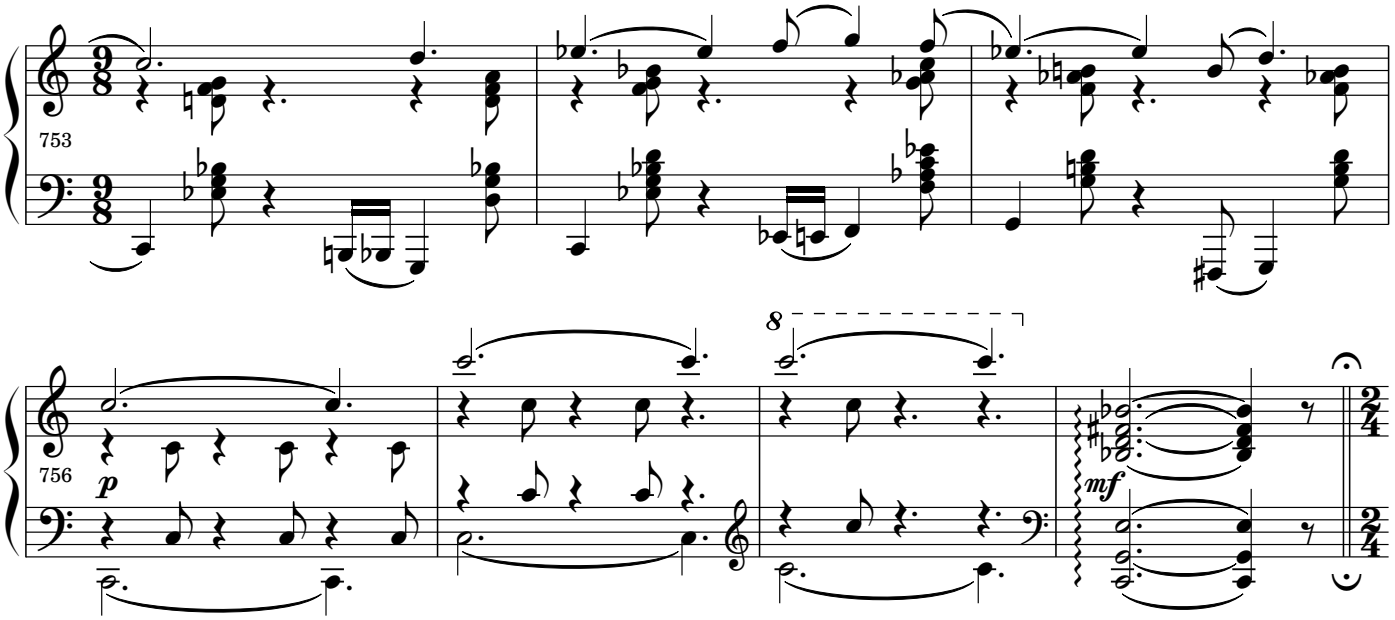
Var. 43. Menores (MINOR CHORDS) ♩ = 50



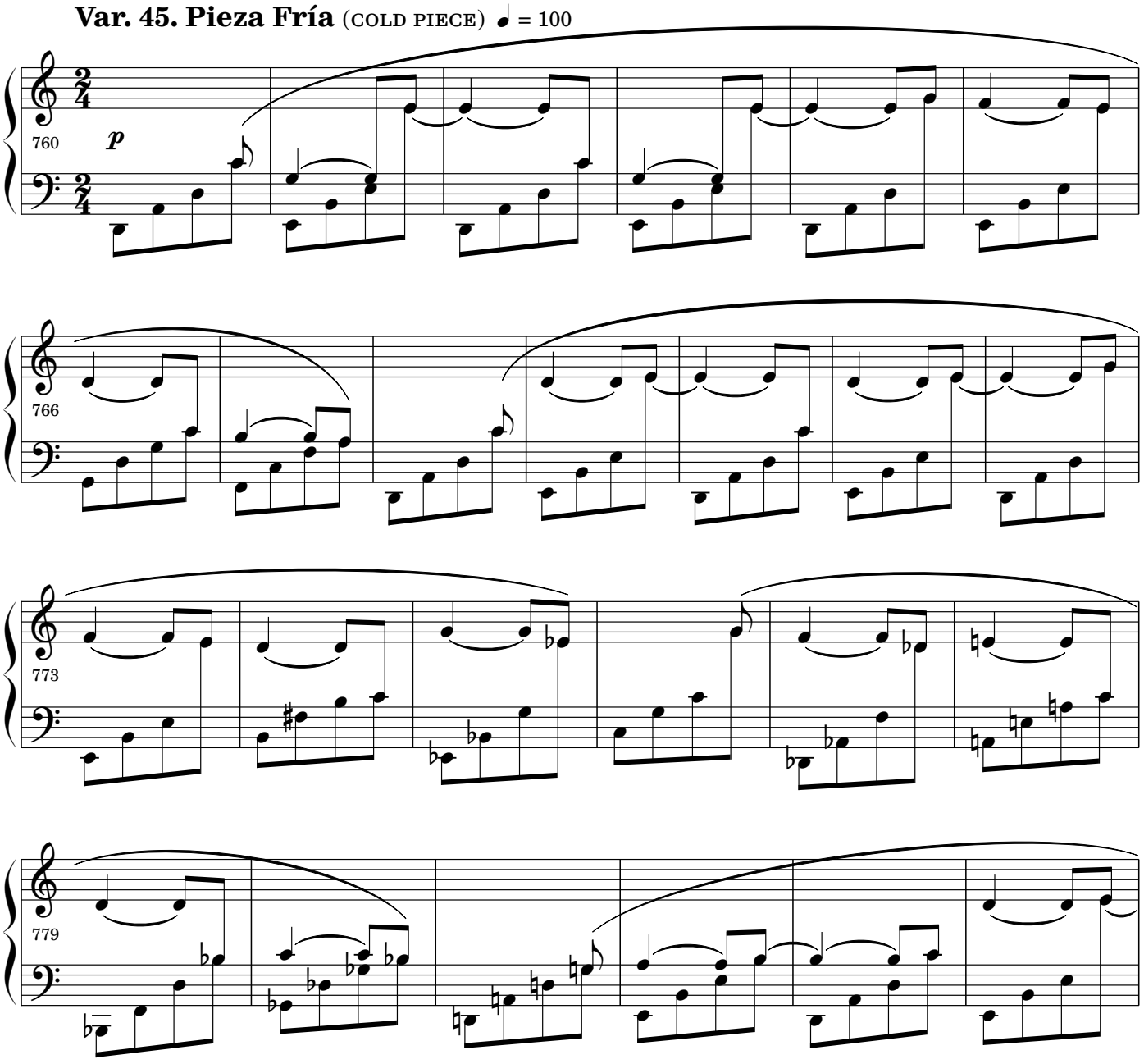


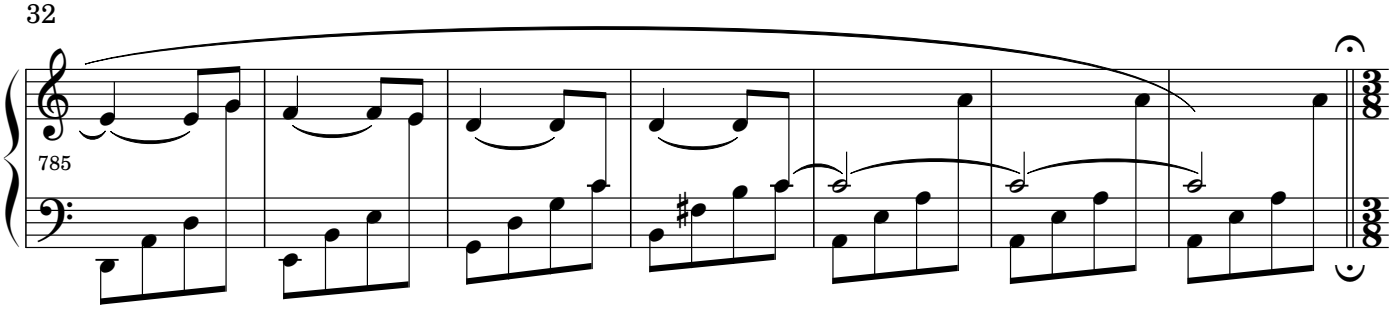
Var. 44. Vals BeeBop (BEEBOP WALTZ) ♩. = 120



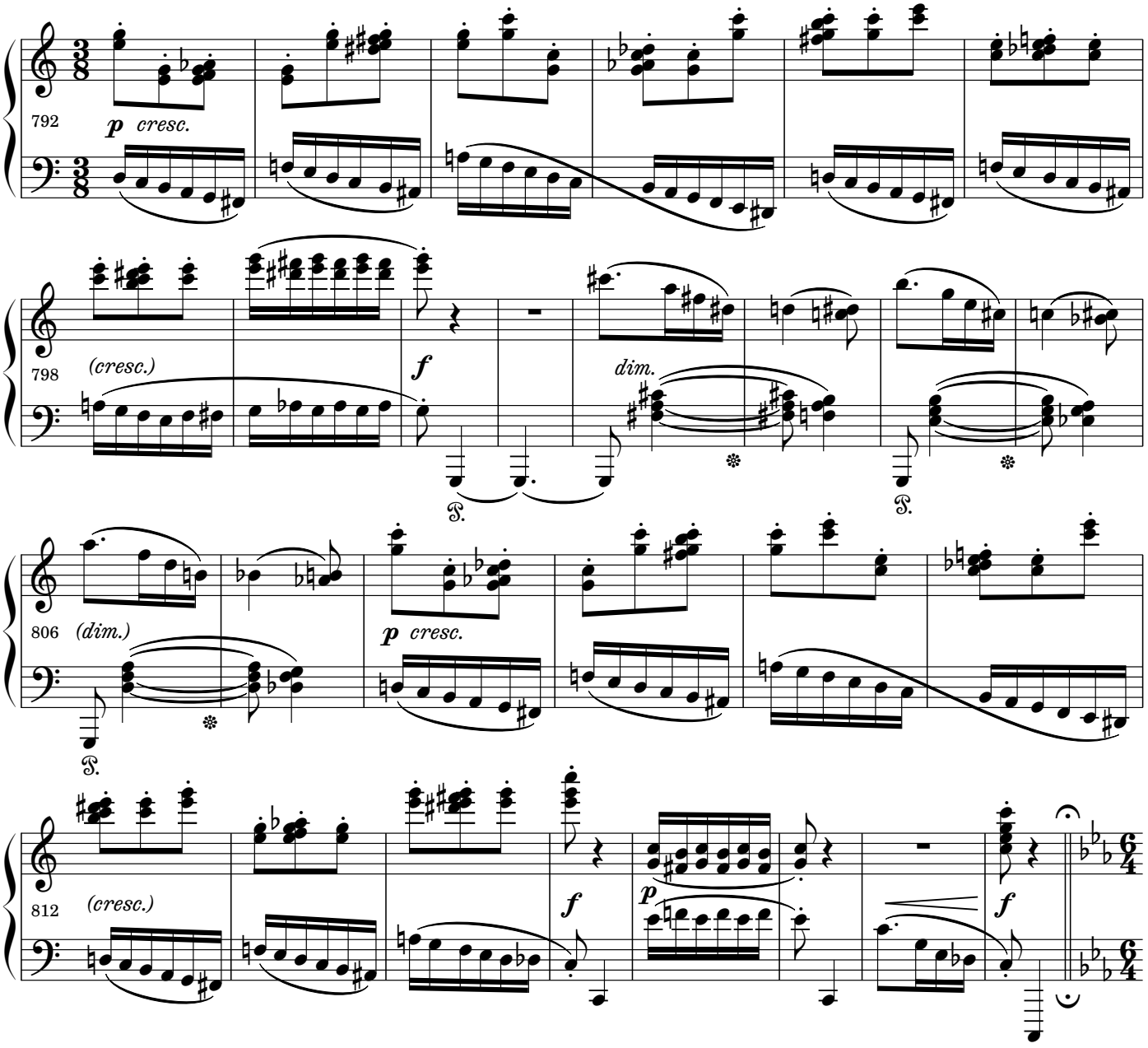


Var. 45. Pieza Fría (COLD PIECE) ♩ = 100

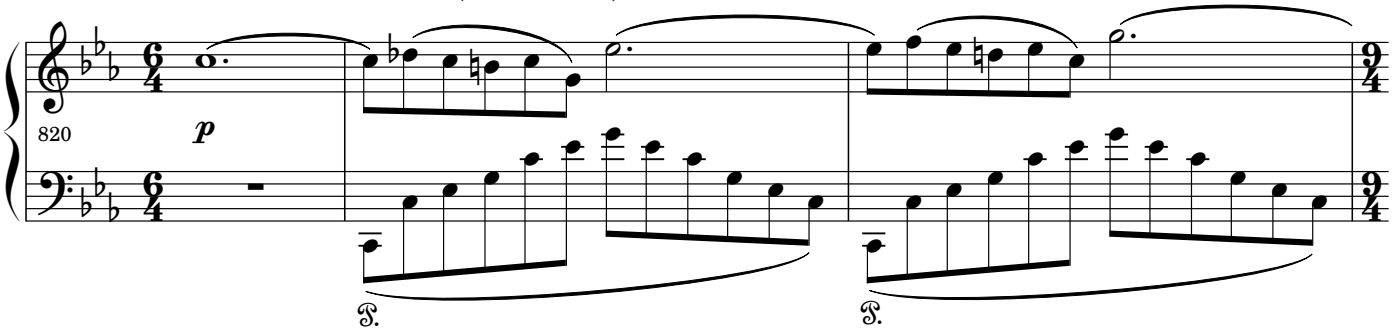


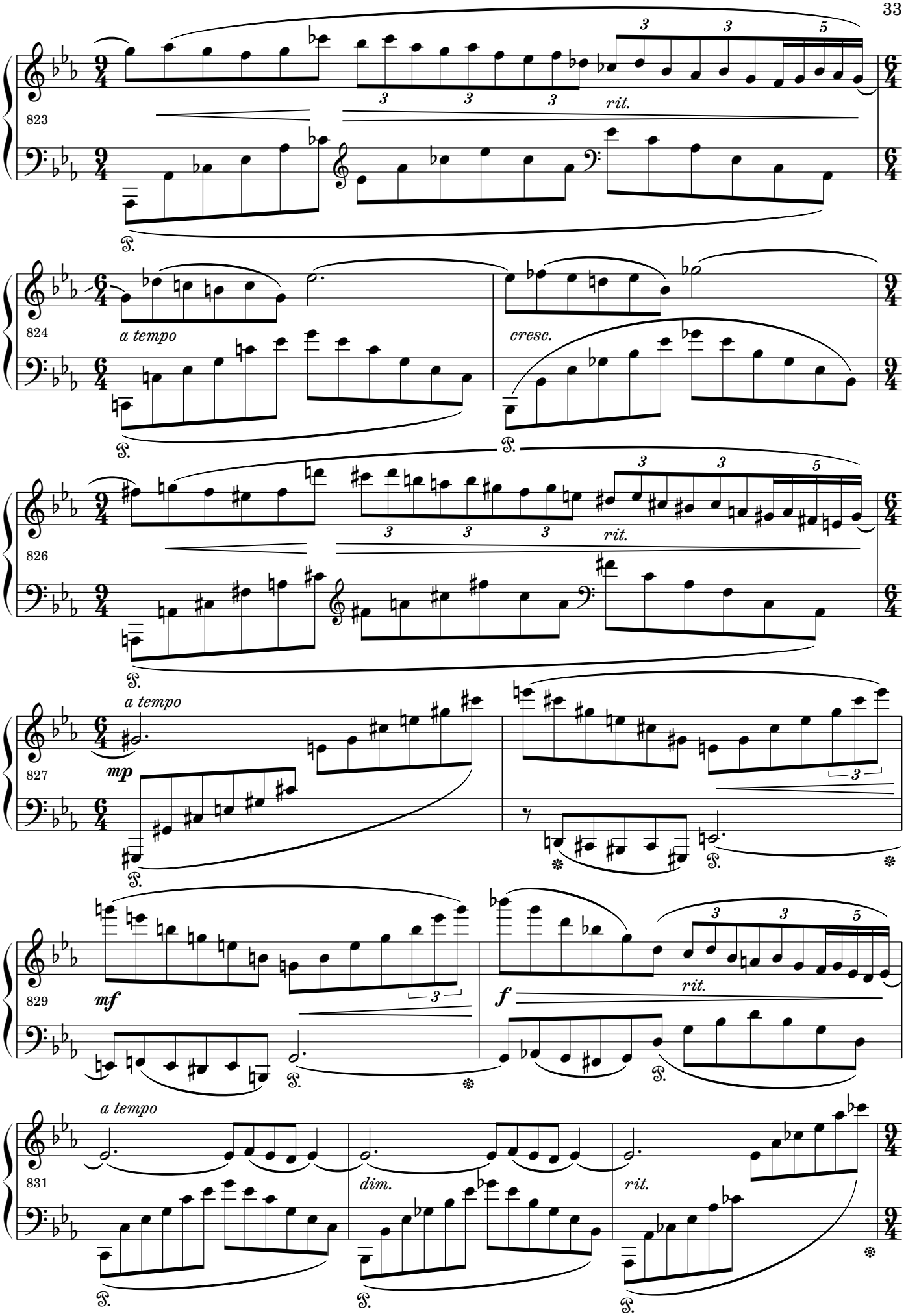


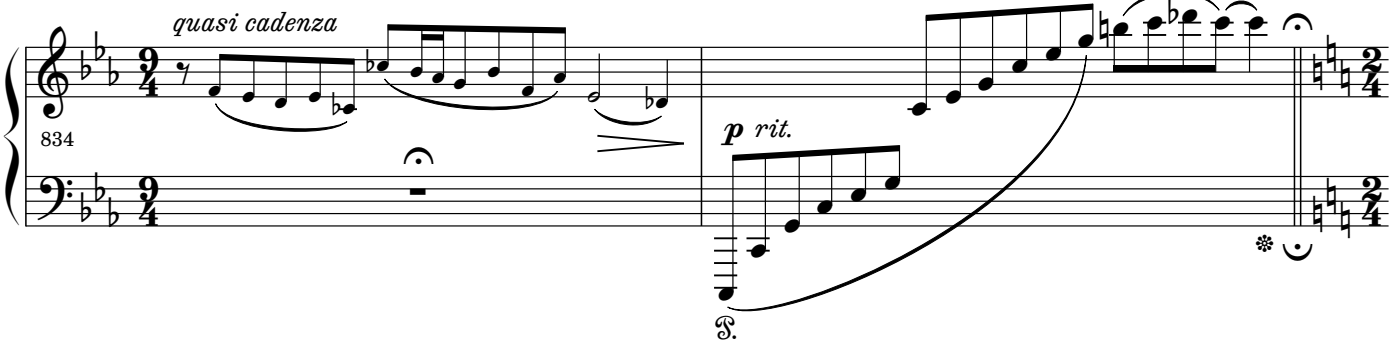
Var. 46. Orlando di Basso ♪ = 240



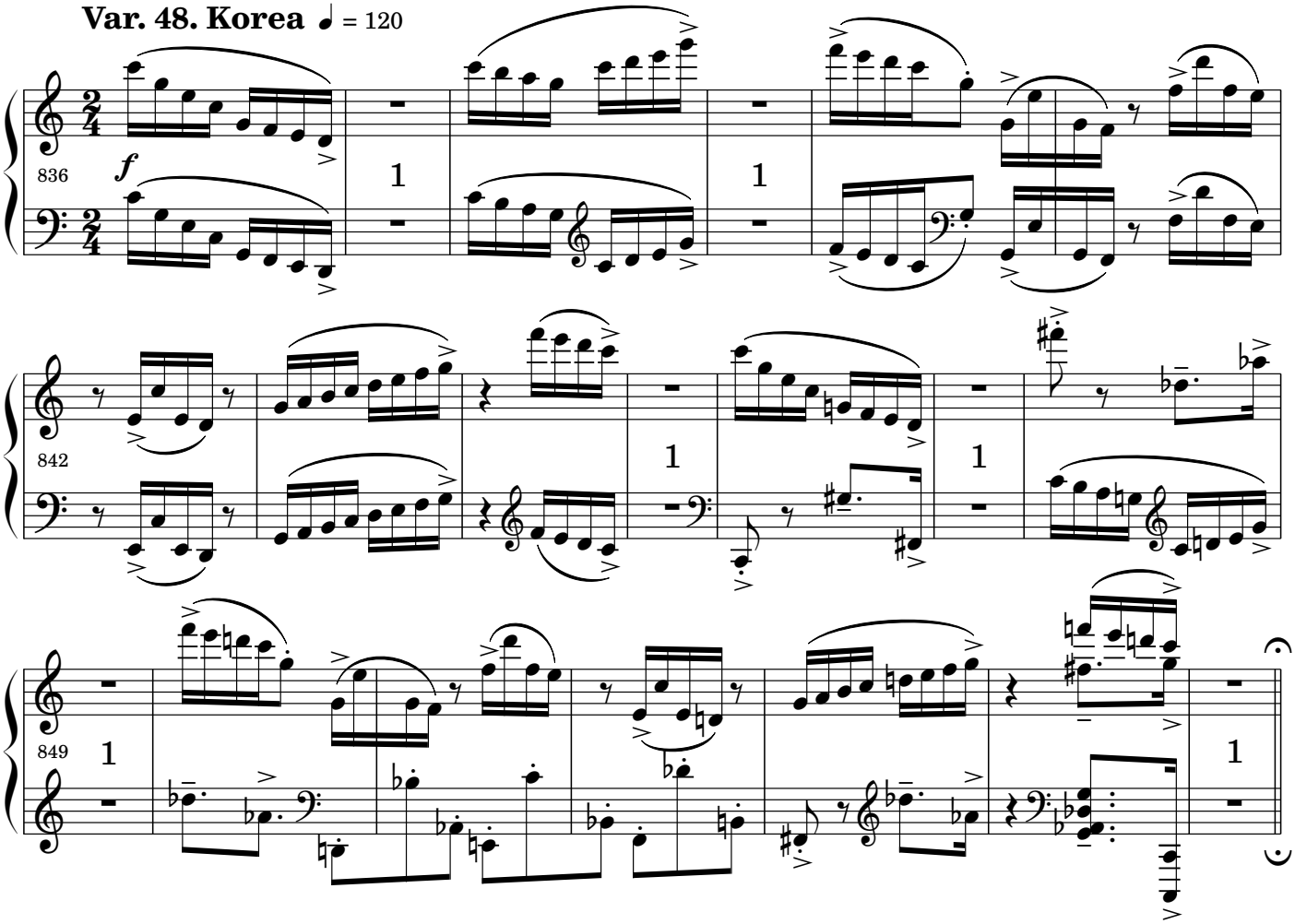
Var. 47. Nocturno (NOCTURNE) ♩ = 110 (rubato)



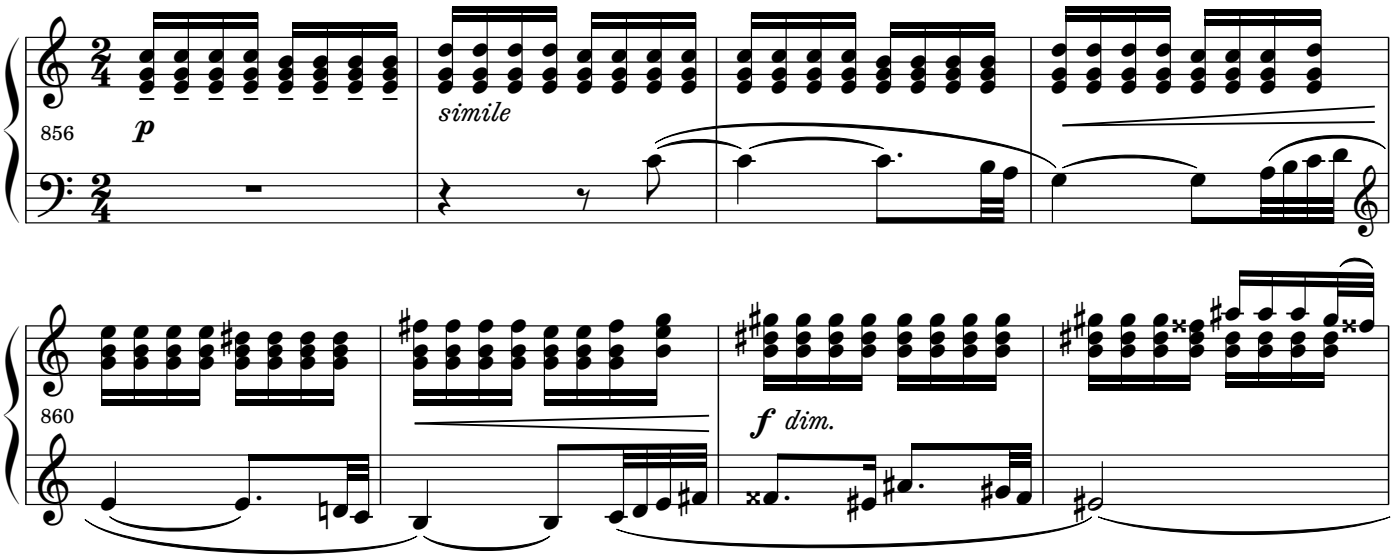

823
rit.
824
a tempo
cresc.
826
rit.
827
a tempo
mp
829
mf
f
rit.
831
a tempo
dim.
rit.

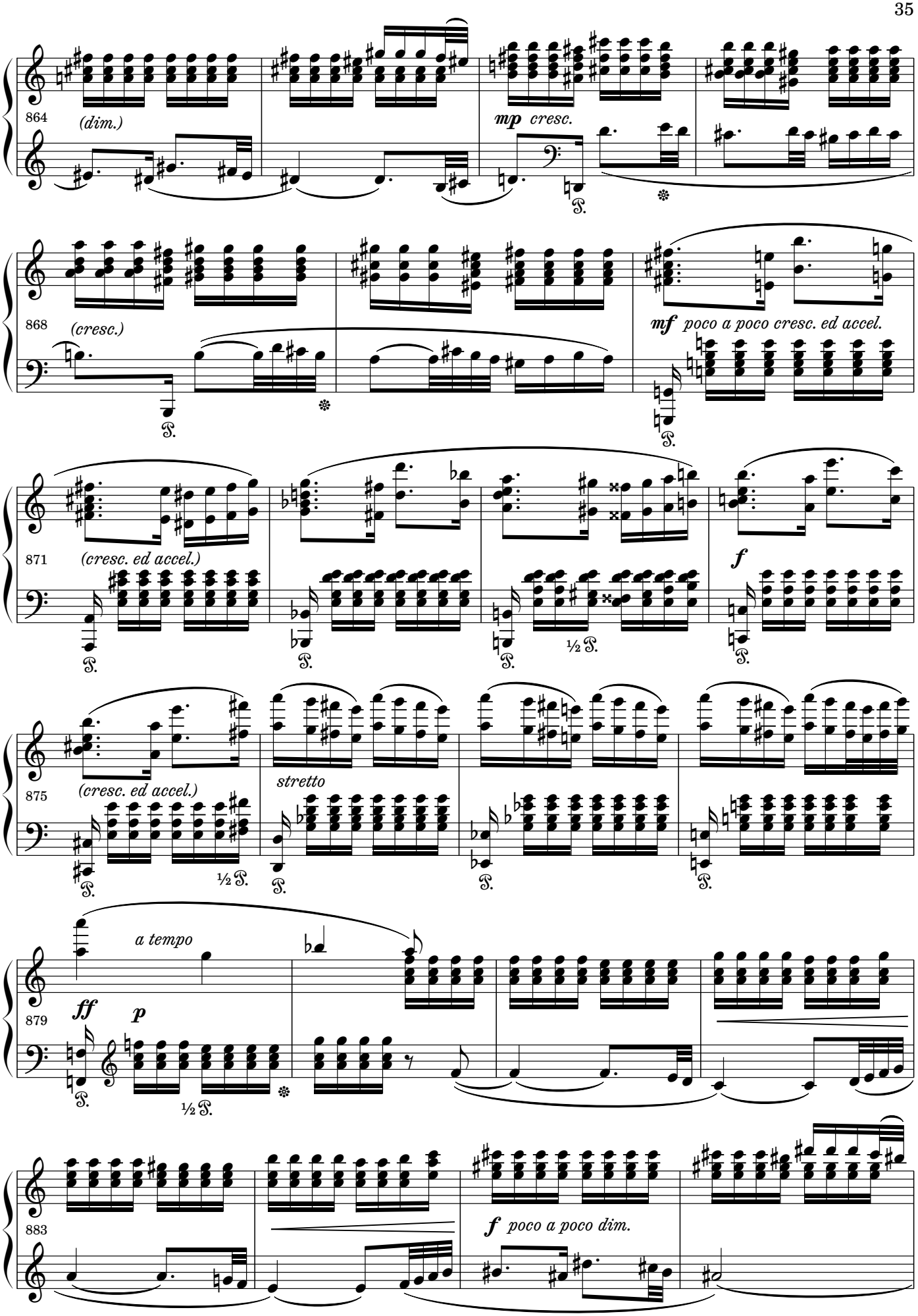


Var. 48. Korea ♩ = 120



Var. 49. Canto d'Amore ♩ = 50 (rubato)




864
(dim.)
mp cresc.
868
(cresc.)
mf poco a poco cresc. ed accel.
871
(cresc. ed accel.)
f
875
(cresc. ed accel.)
stretto
879
a tempo
ff
p
883
f poco a poco dim.

887 *(poco a poco dim.)*

891 *(poco a poco dim.)*

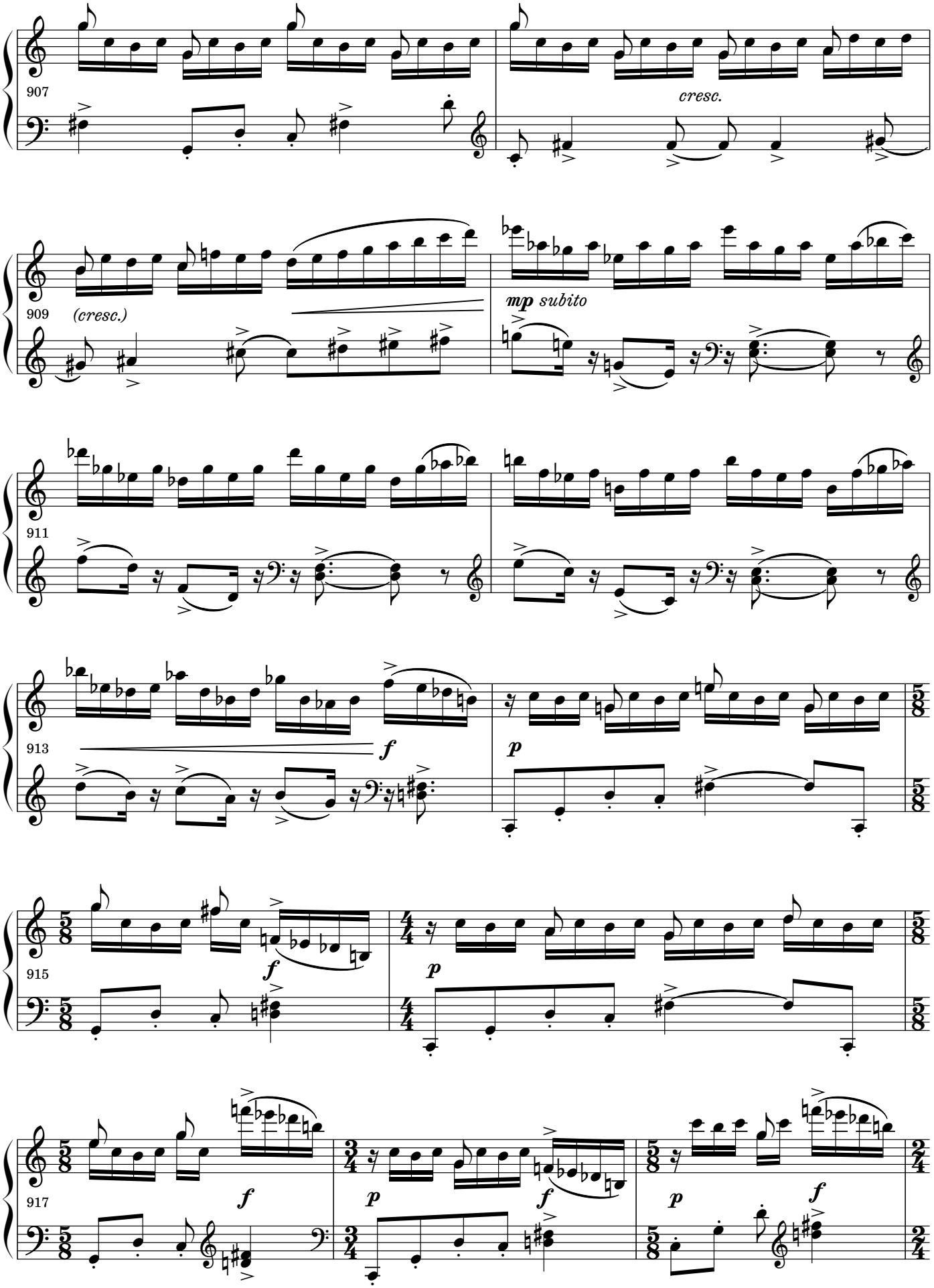
895 ***p*** ***pp*** *poco rit.* *a tempo* ***mp*** *cresc. e rit.*

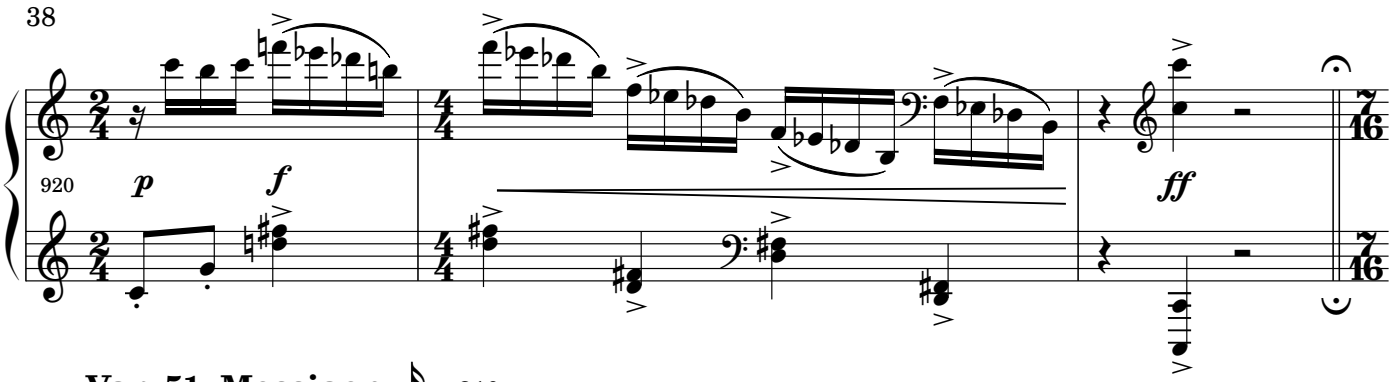
900 *(cresc. e rit.)*

Var. 50. Toccatina ♩ = 140

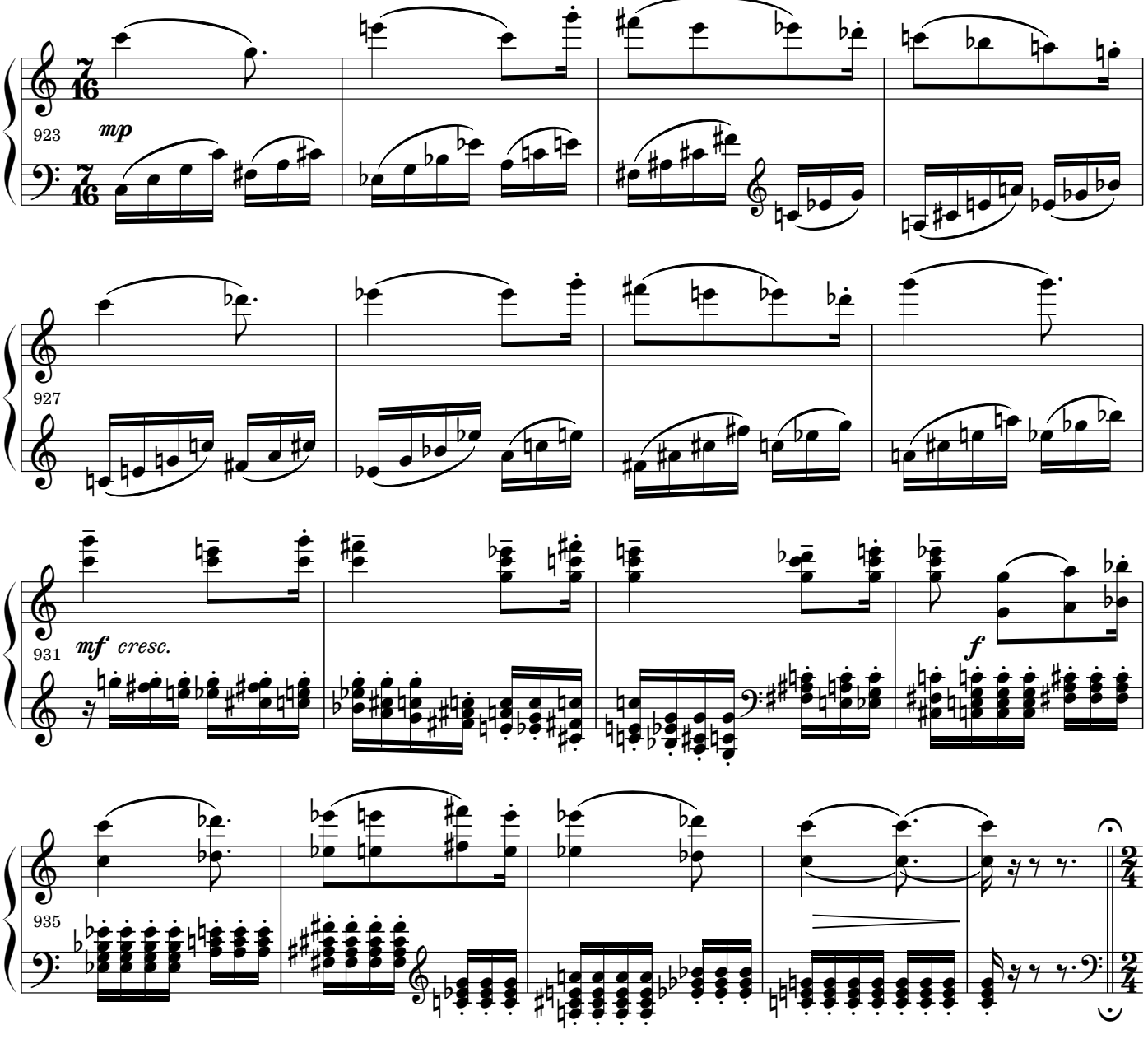
903 ***p***

905

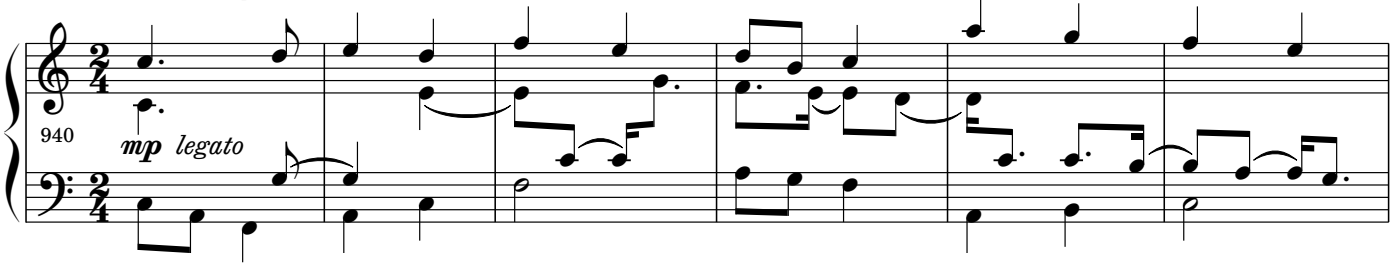

907
cresc.
909
(cresc.)
mp subito
911
913
f
p
915
f
p
917
f
p
f
p
f

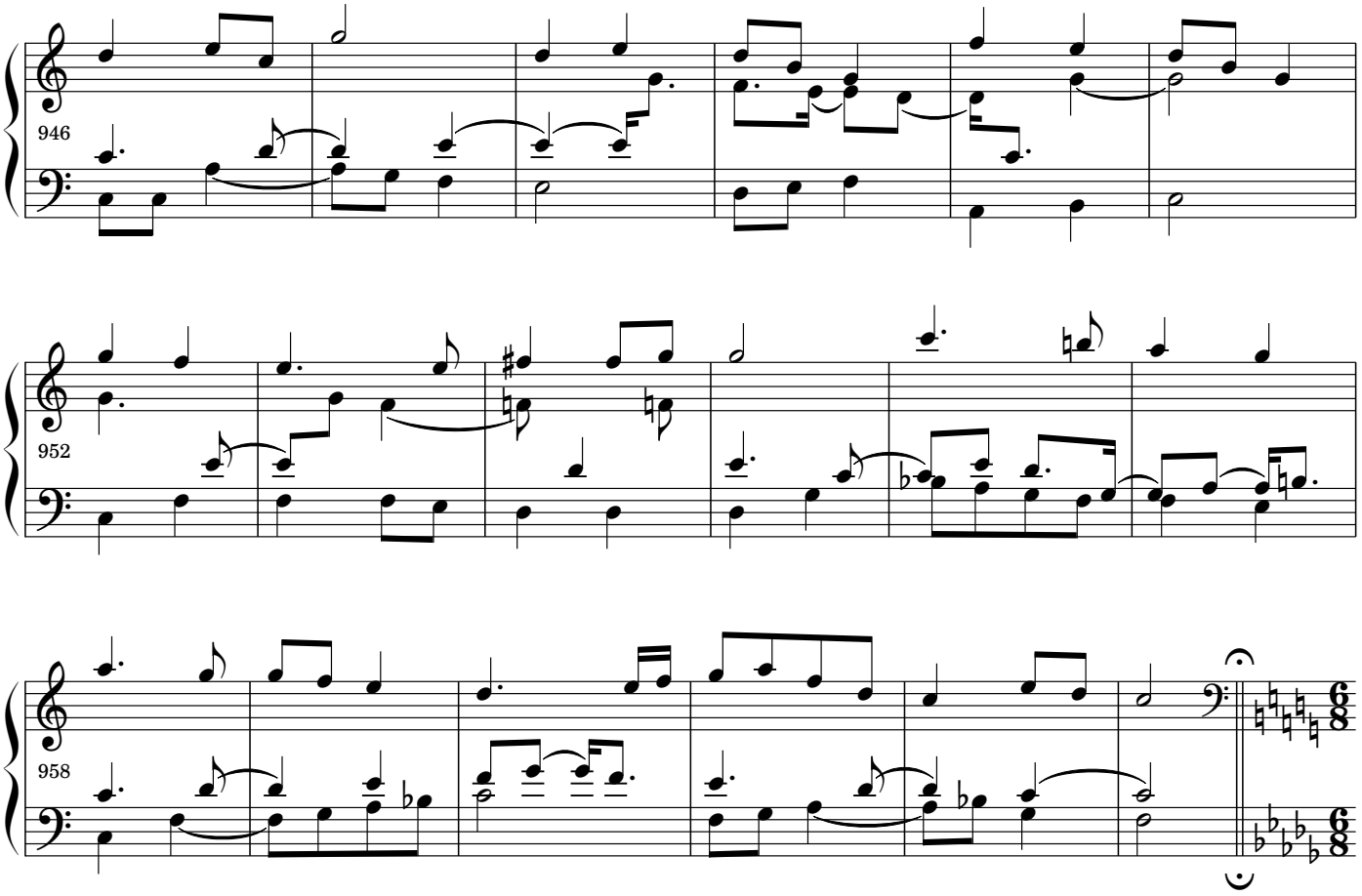


Var. 51. Messiaen ♪ = 210

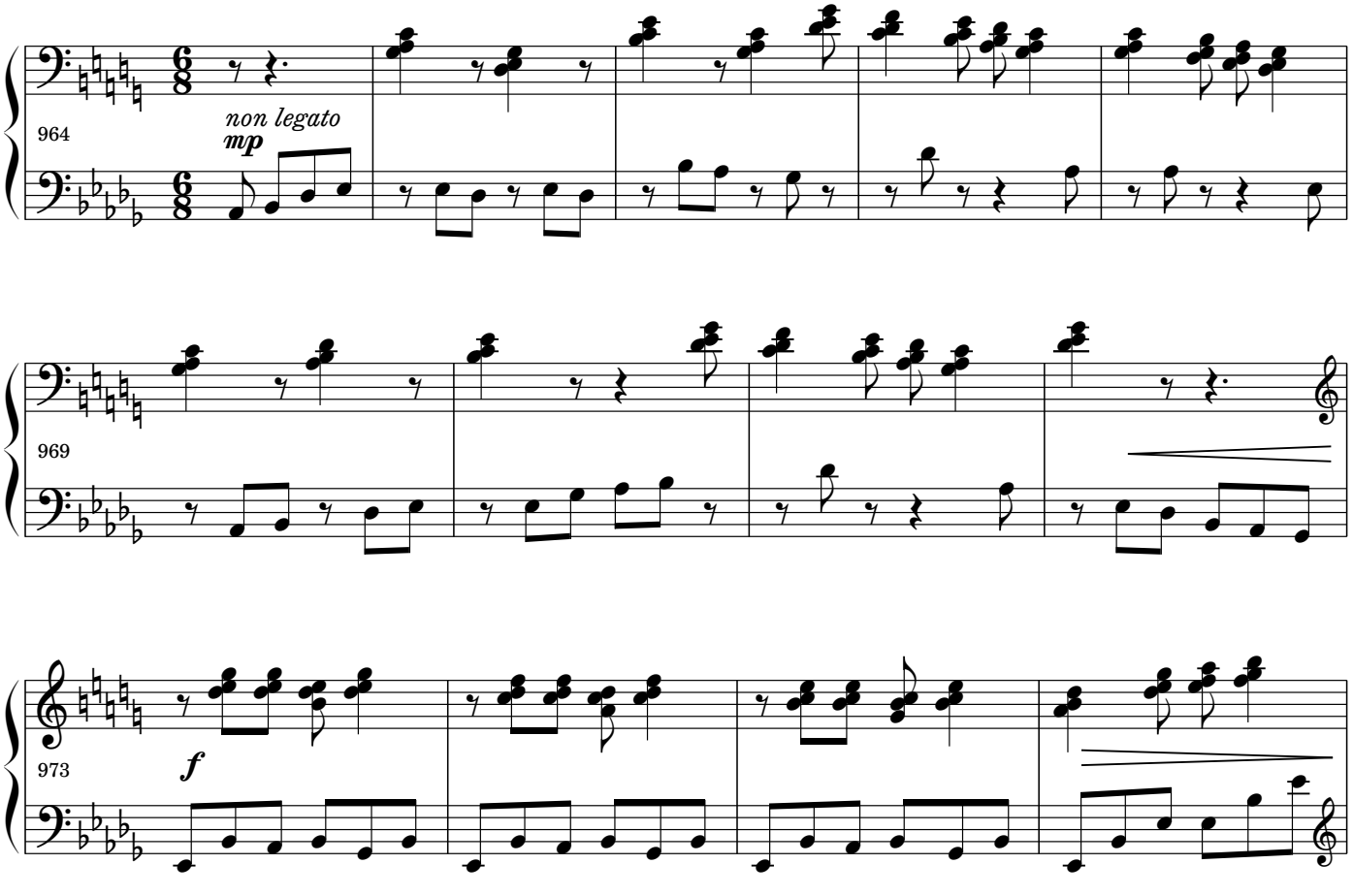


Var. 52. Quodlibet ♩ = 80





Var. 53. Viejo Boyero (OLD COWHERD) ♩. = 140



977

mf

Var. 54. Contrastina ♩ = 60

982

f

987

p

989

f

p

992

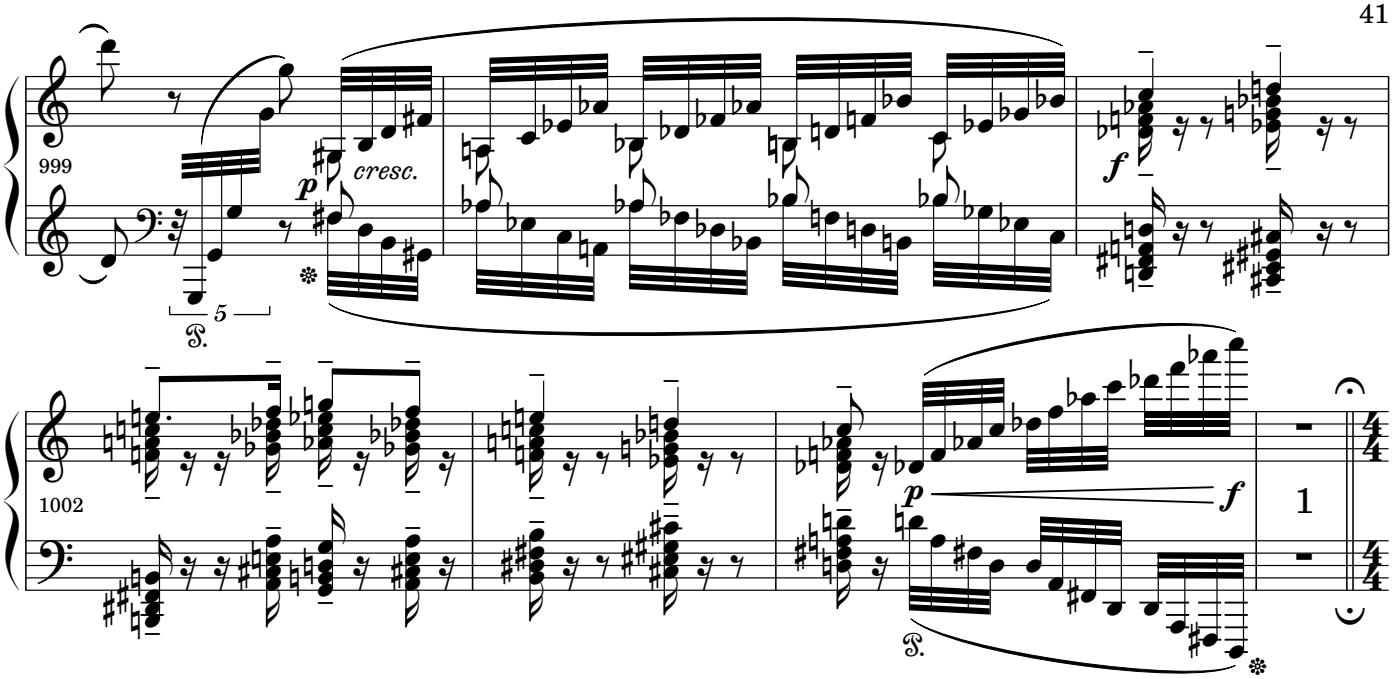
f

(*f*)

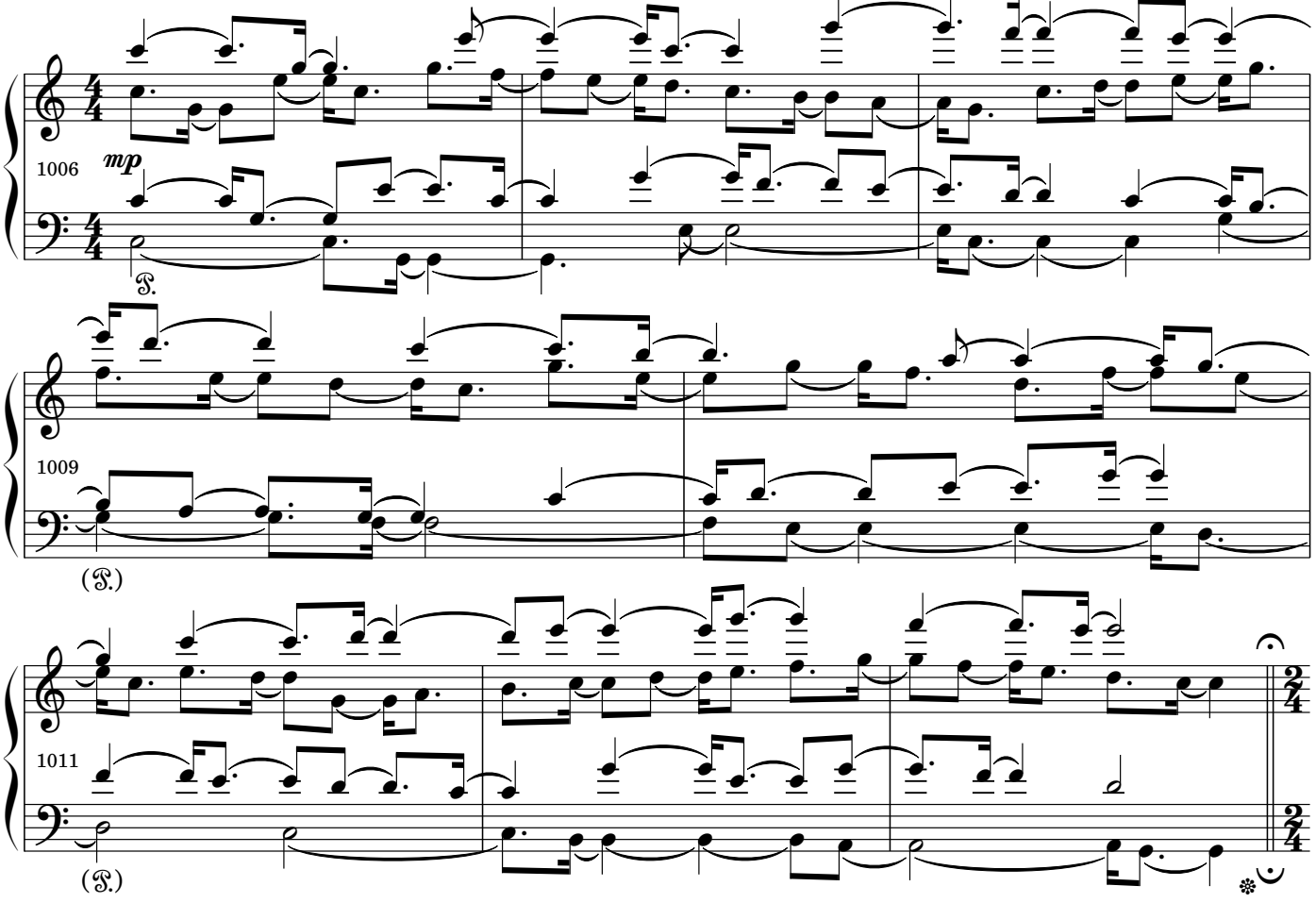
p

995

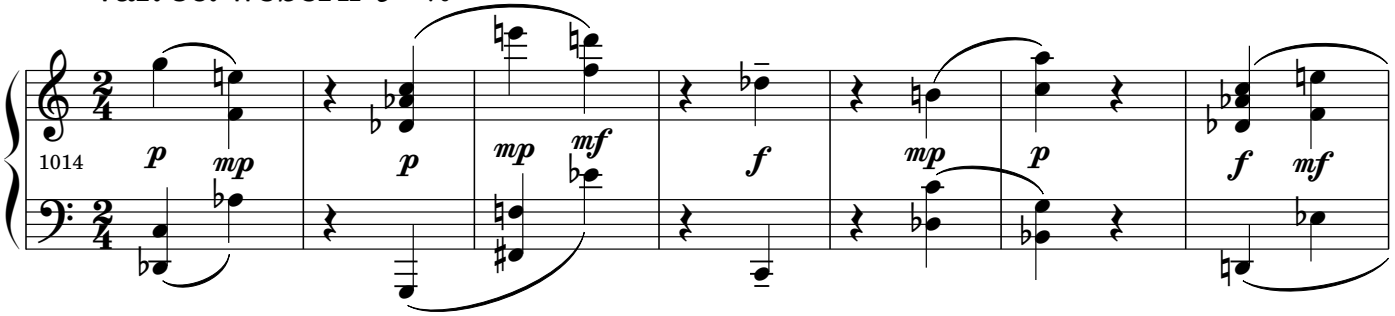
f

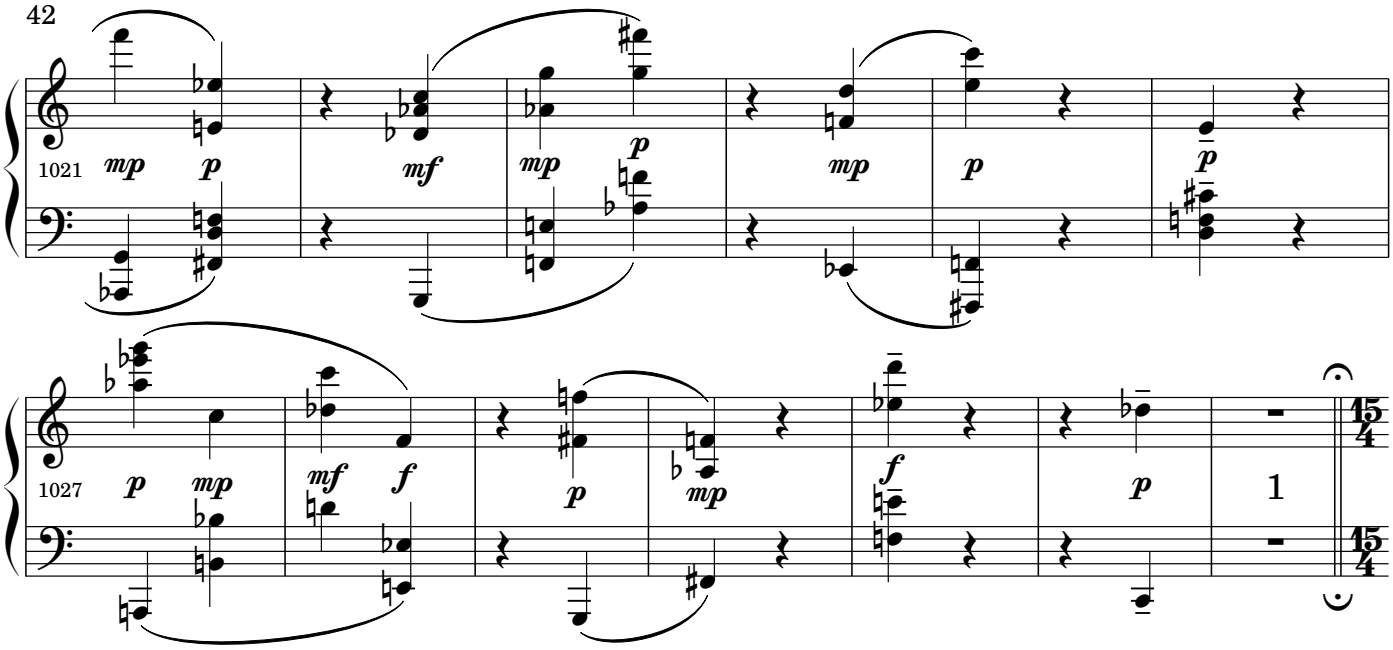


Var. 55. Fractal ♩ = 50

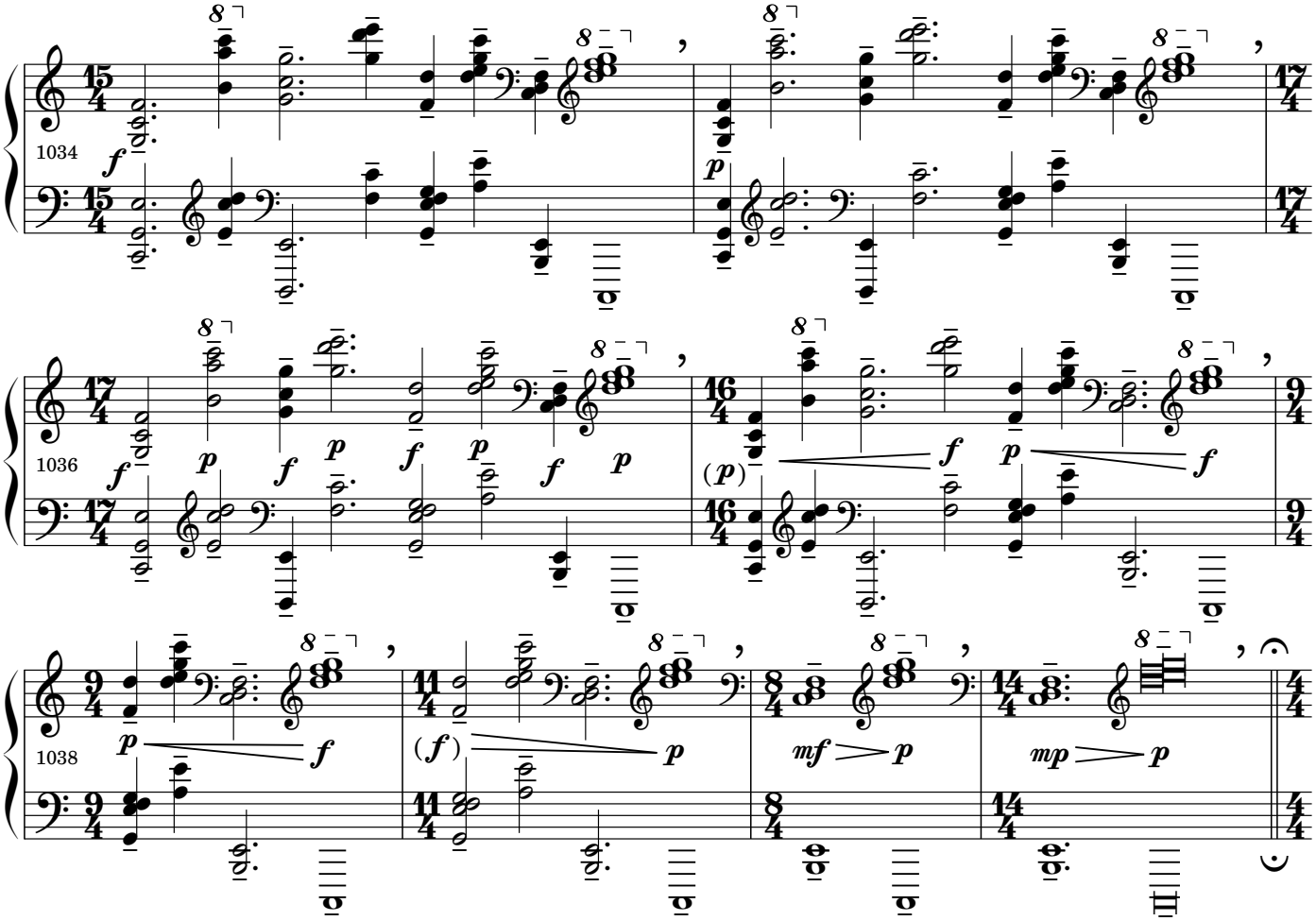


Var. 56. Webern ♩ = 70

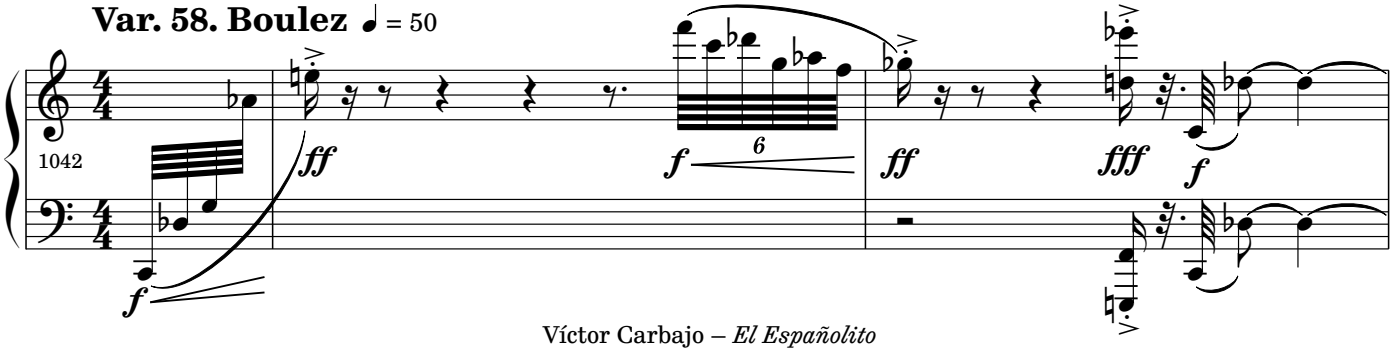


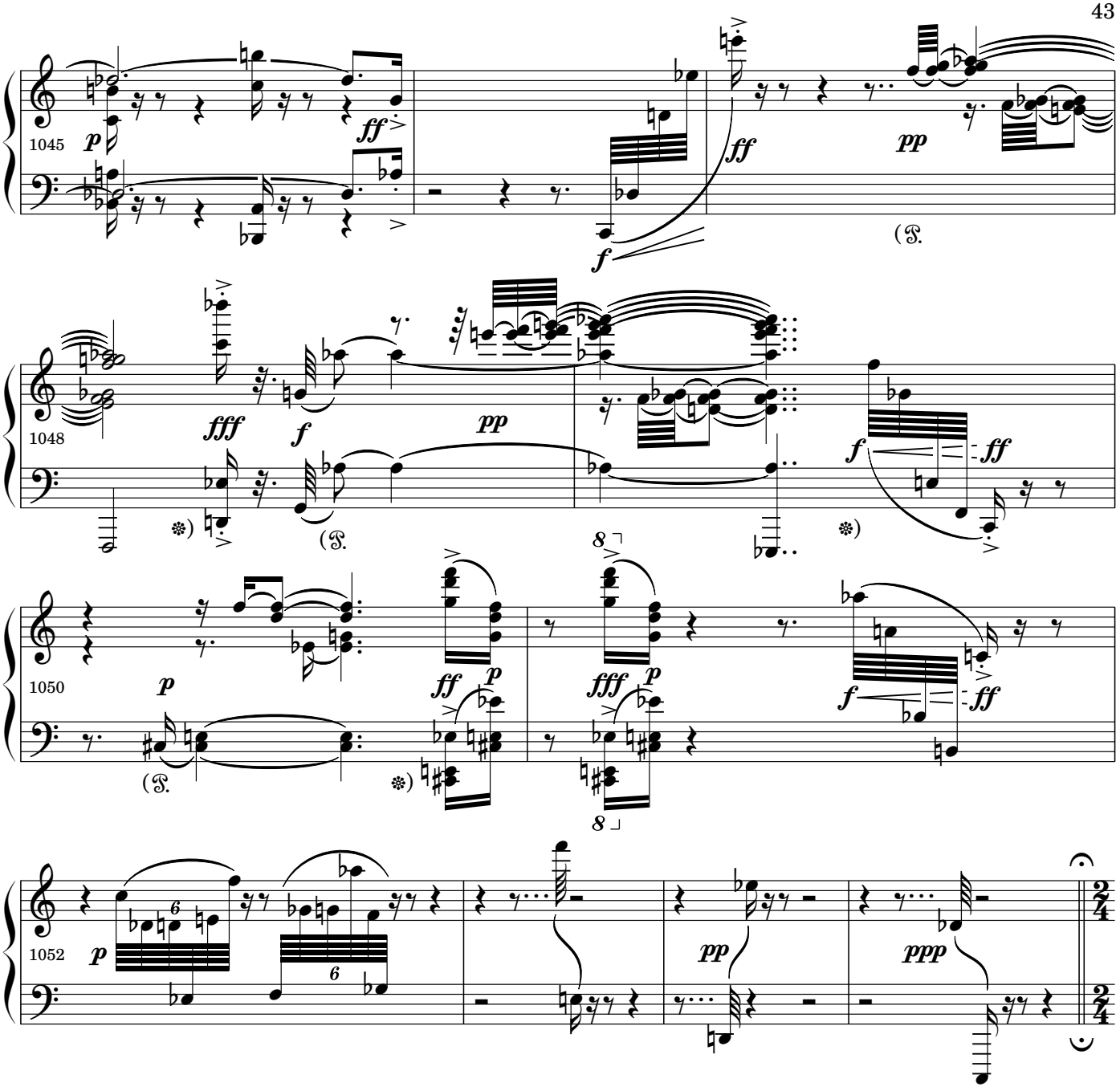


Var. 57. Cristal ♩ = 80

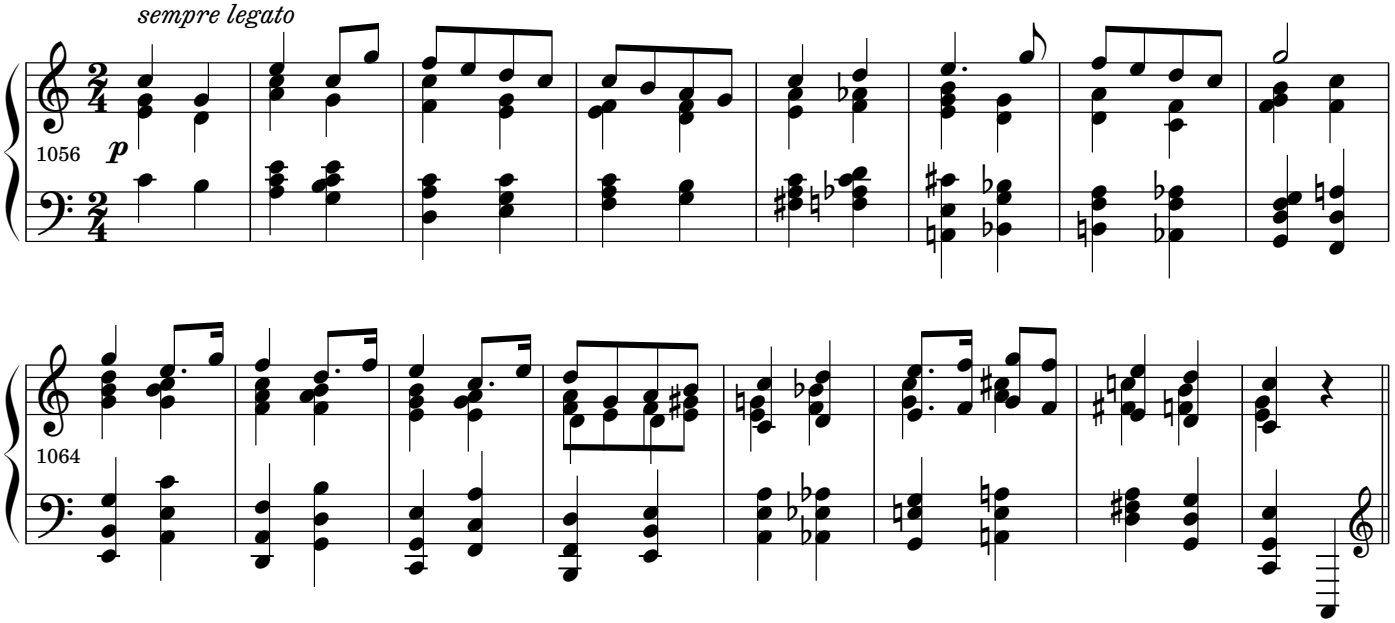


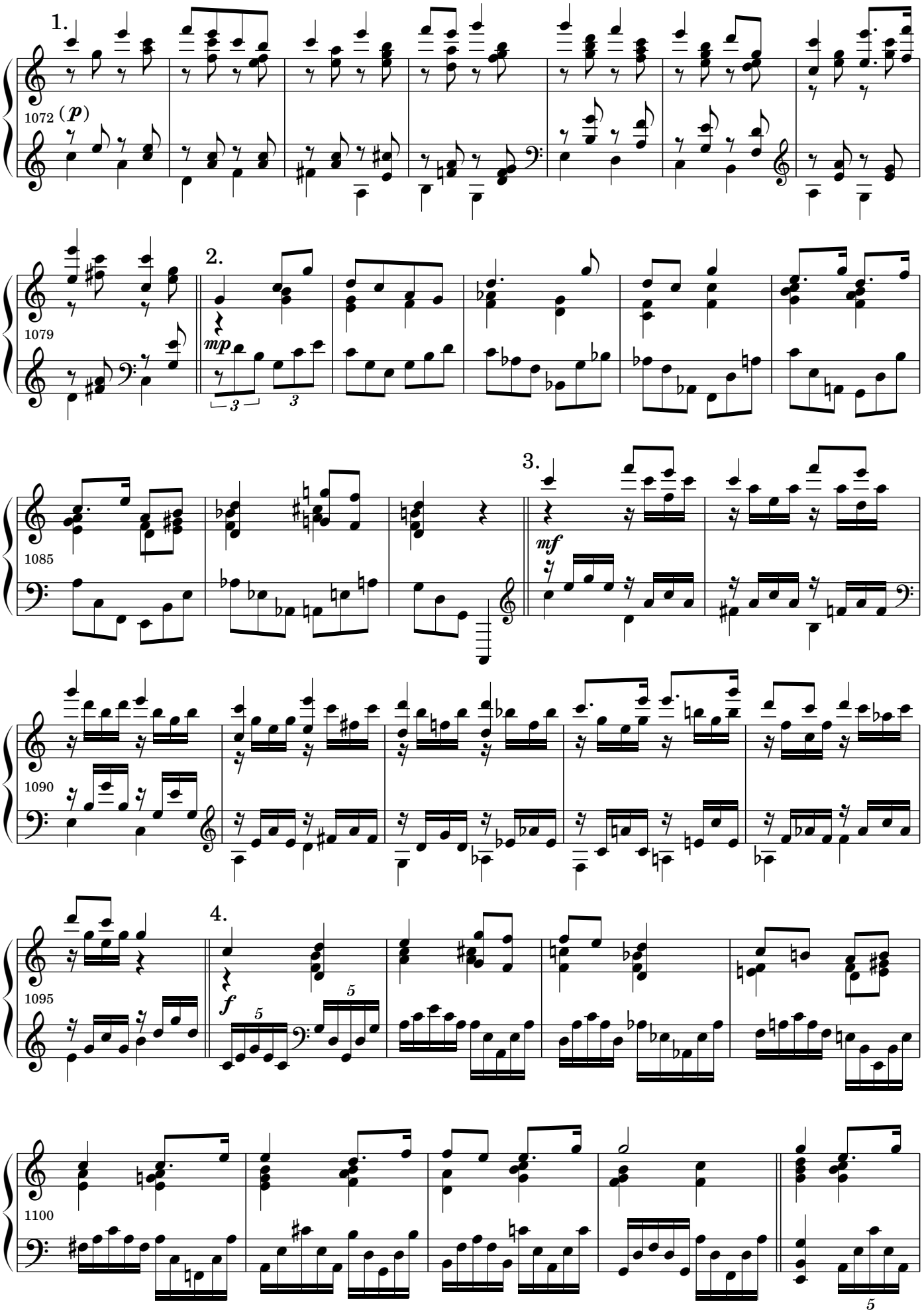
Var. 58. Boulez ♩ = 50

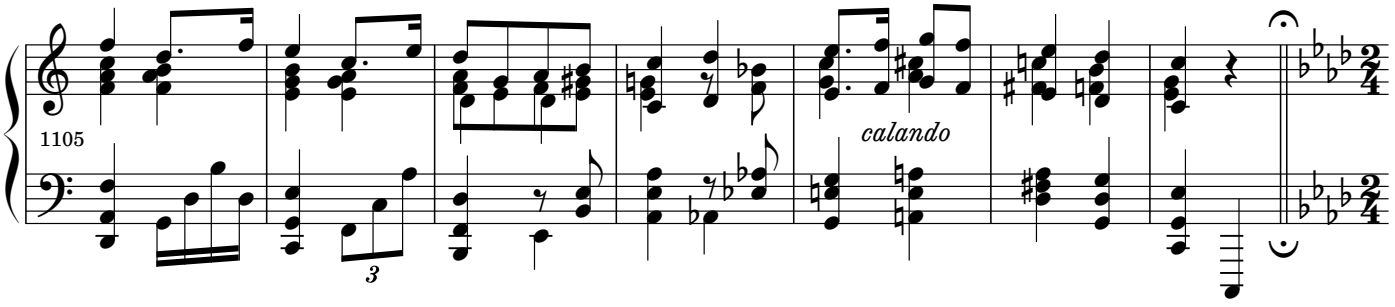




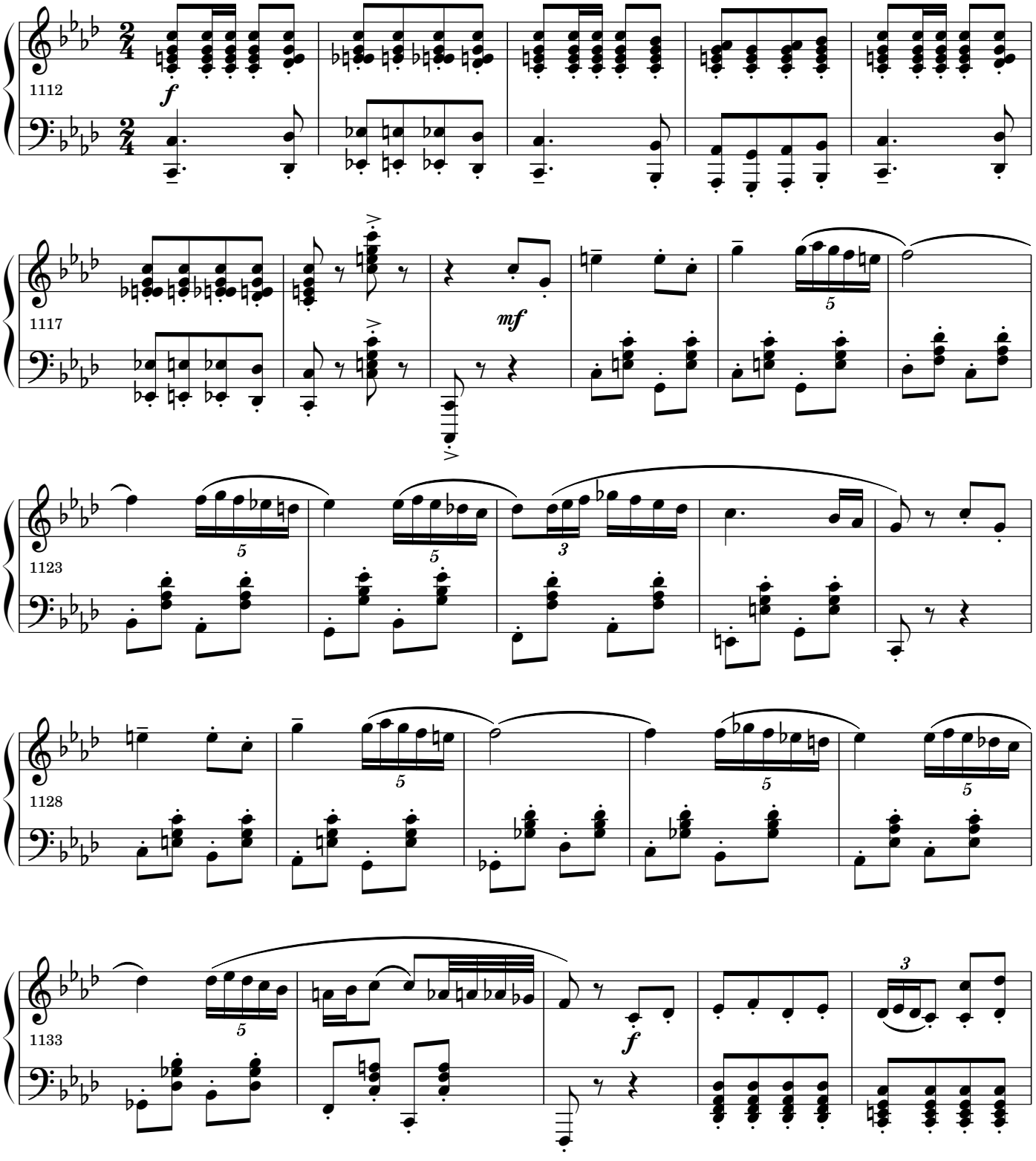
Var. 59. Coral & Permutaciones (CHORAL & PERMUTATIONS) ♩ = 60

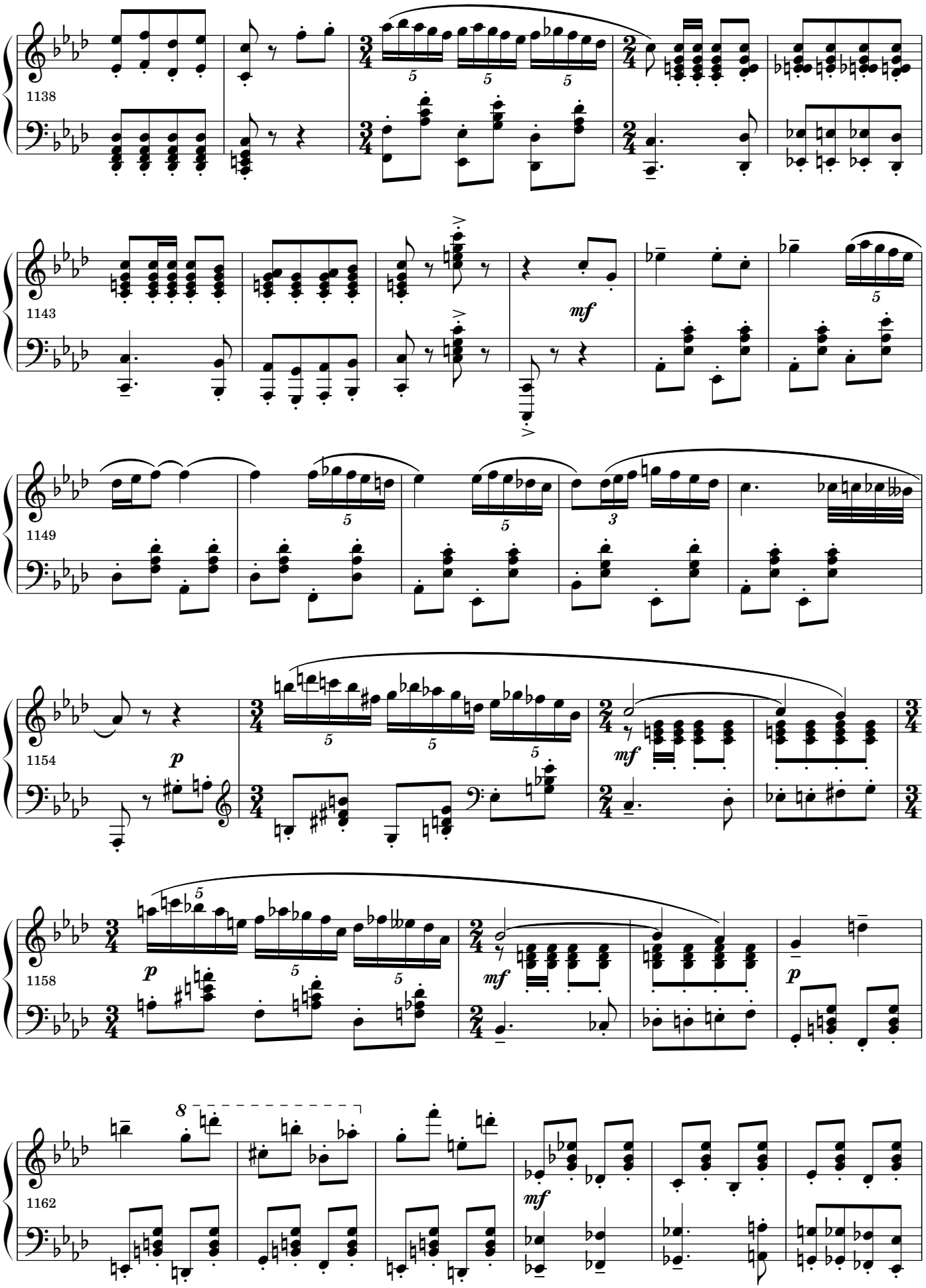


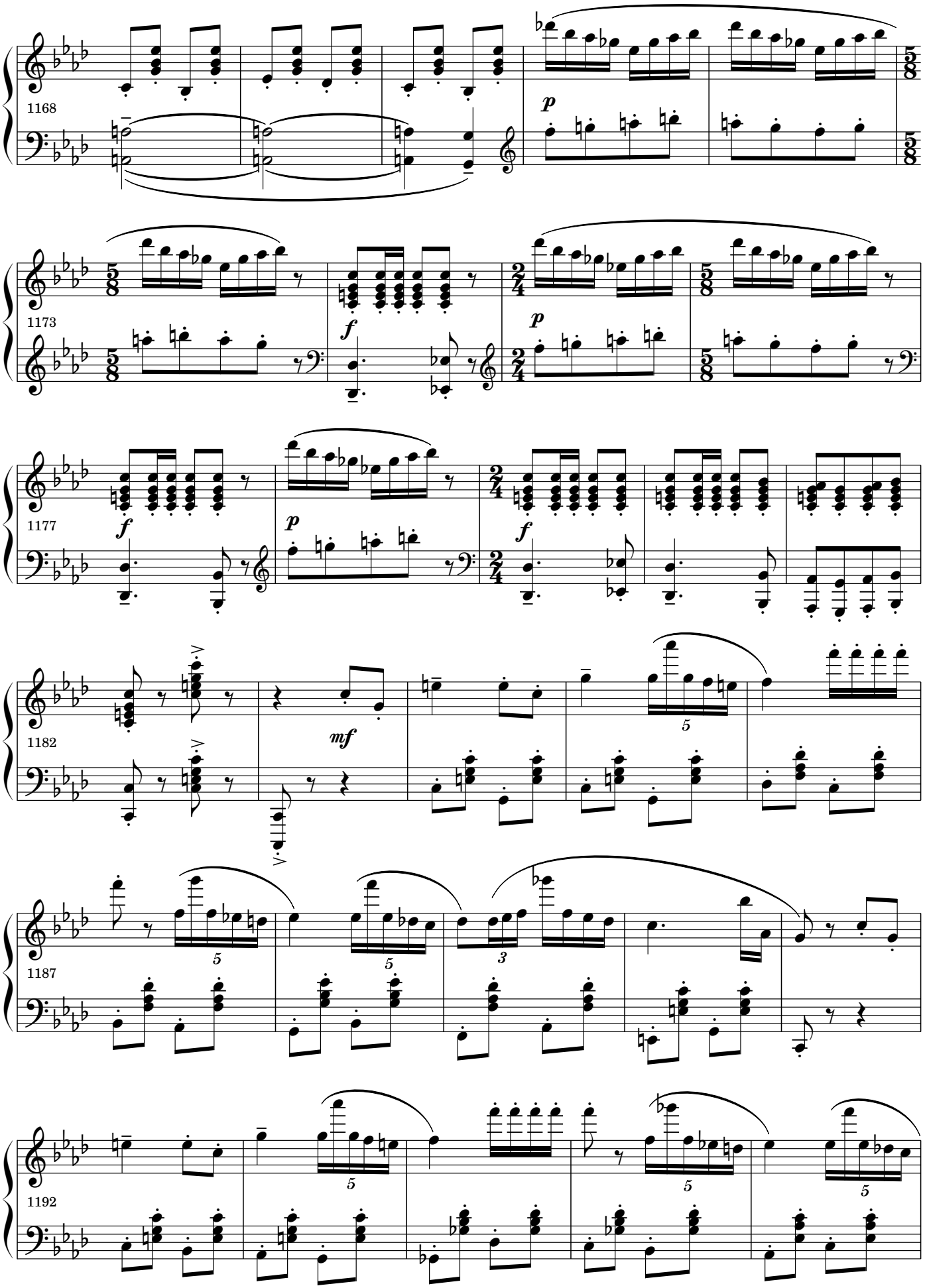

1.
1072
(p)
2.
1079
mp
3
3
3.
1085
mf
1090
4.
1095
f
5
5
1100
5

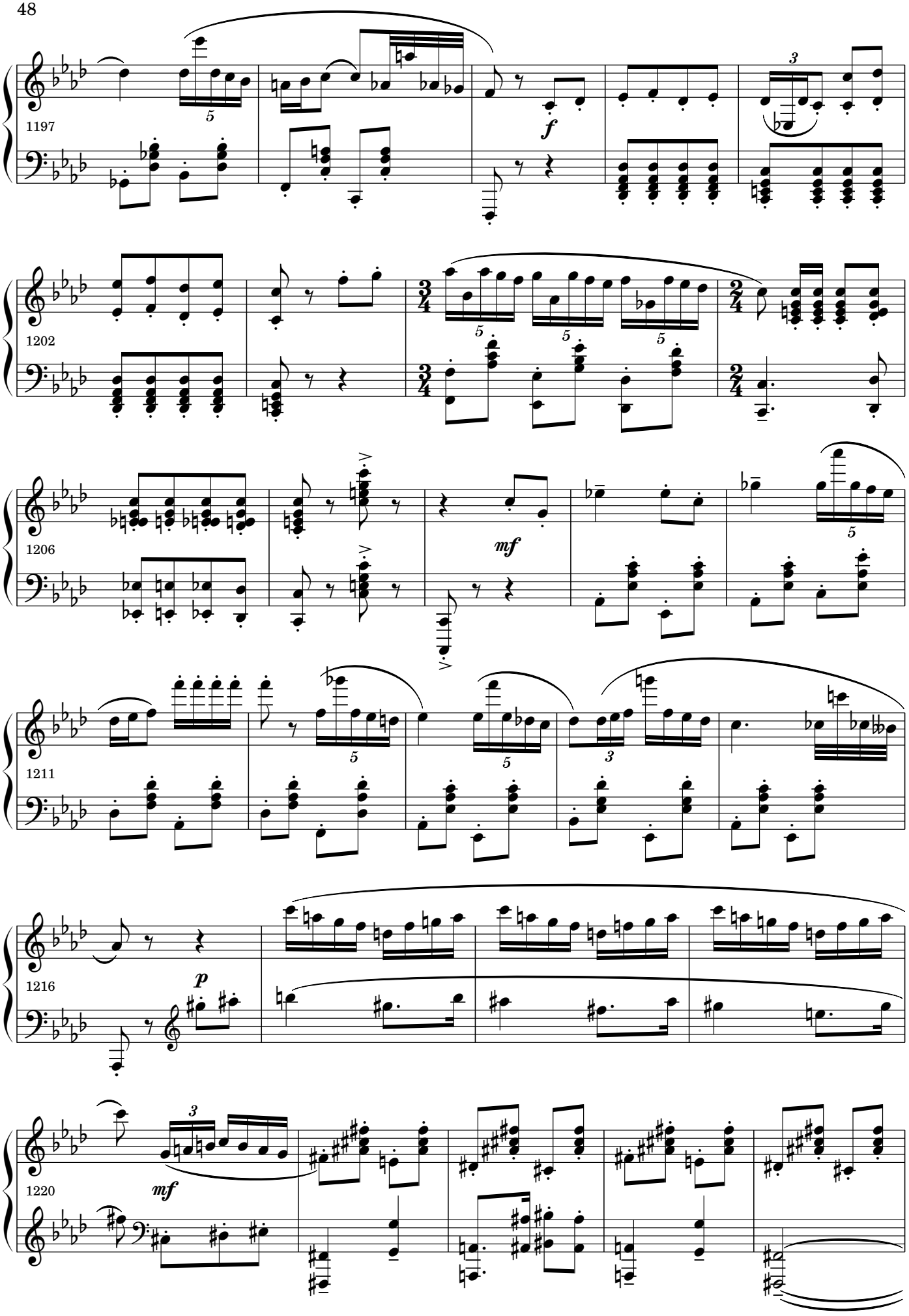


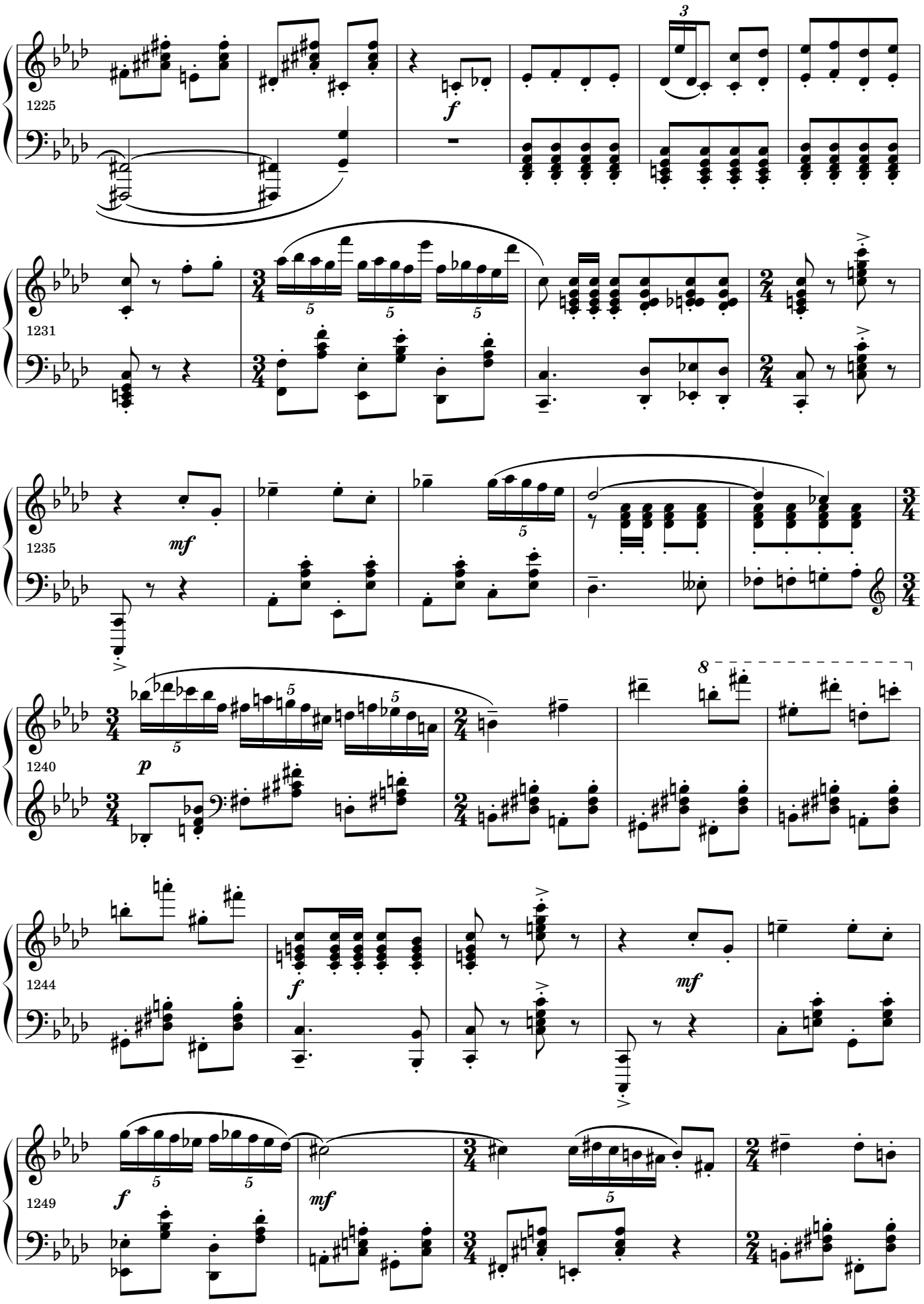
Var. 60. Pasodoble (SPANISH TWO-STEP DANCE) ♩ = 120




1138
1143
mf
1149
1154
p
mf
1158
p
mf
p
8
1162
mf


1168
1173
1177
1182
1187
1192


1197
f
1202
1206
mf
1211
1216
p
1220
mf


1225
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1240
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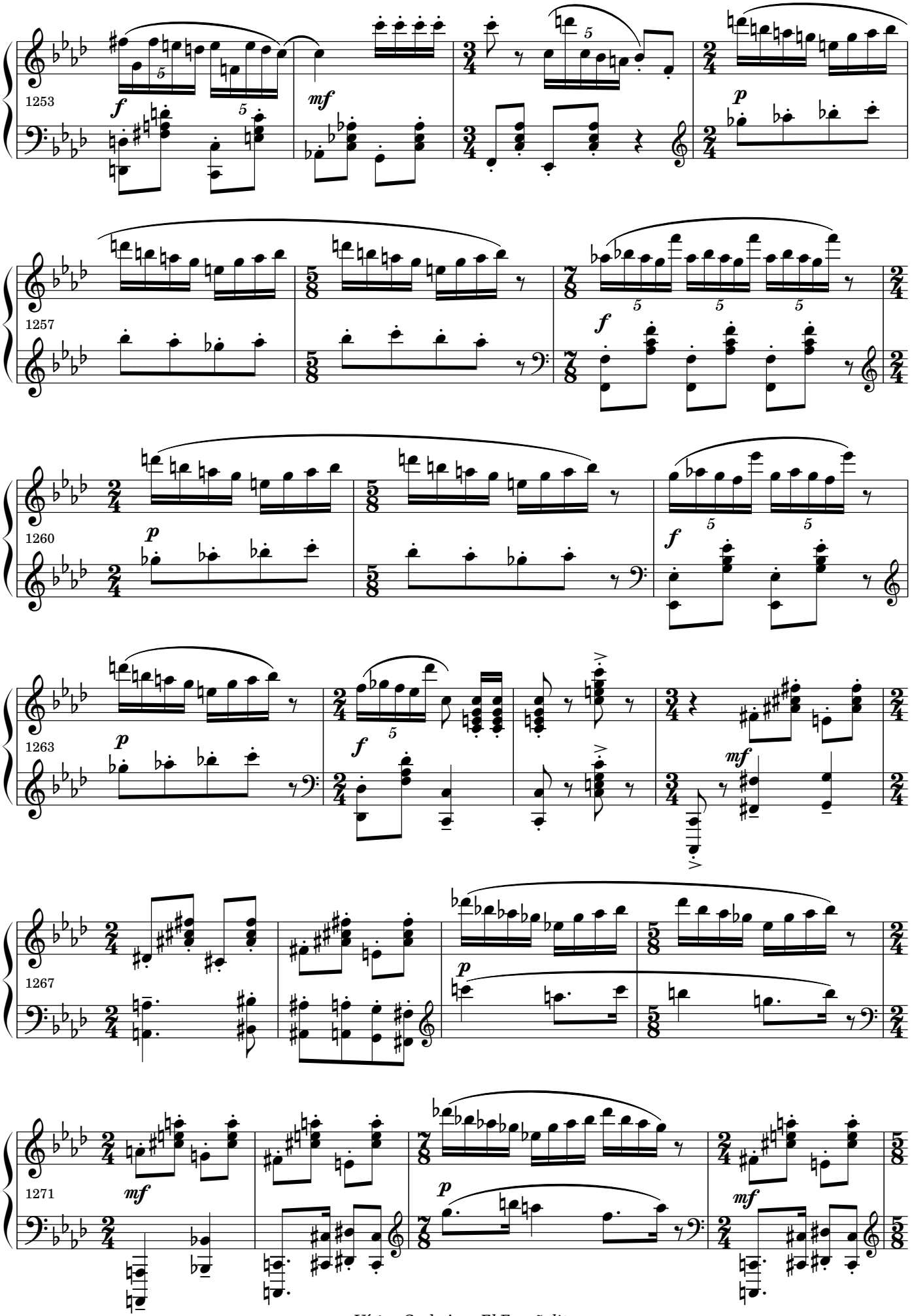
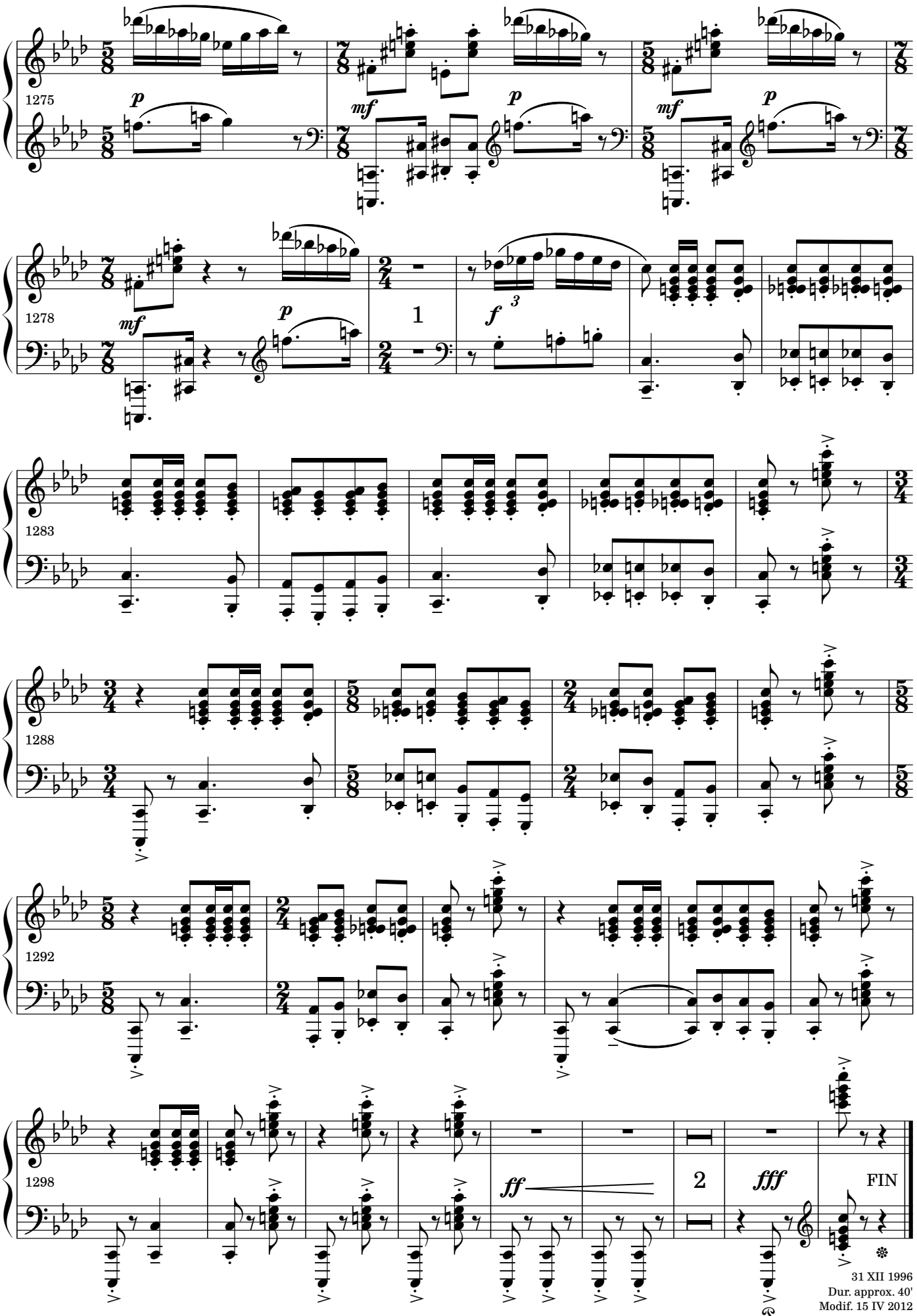
1249


1253
1257
1260
1263
1267
1271



31 XII 1996
Dur. approx. 40'
Modif. 15 IV 2012